REPORT RESUMES

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DEVELOPMENT OF A PILOT PROGRAM IN THE HUMANITIES FOR NON-COLLEGE-BOUND STUDENTS IN THE 12TH GRADE.

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THE DEVELOPMENT AND INITIATION OF A COURSE IN HUMANITIES FOR TERMINAL 12TH-GRADE STUDENTS WERE REPORTED. THE TWO GOALS OF THE PROGRAM WERE (1) TO PROVIDE THESE TERMINAL STUDENTS A COURSE INCORPORATING THE AREAS OF HISTORY, LITERATURE, LANGUAGE ARTS, MUSIC, AND ART TO STIMULATE ENTHUSIASM AND INSIGHT NOT COMMONLY EXPERIENCED BY SUCH STUDENTS AND (2) TO ELIMINATE THE SENSE OF REDUNDANCY COMMONLY FELT BY STUDENTS UPON ENTERING TRADITIONAL 12TH GRADE CLASSES IN ENGLISH AND SOCIAL STUDIES. AN ADVISORY COMMITTEE WAS ESTABLISHED TO STRUCTURE THE COURSE AND INCLUDE SUCH MATERIALS AS FILMS, RECORDINGS, TAPES, AND SLIDES. CONSULTANTS WERE INVITED TO REVIEW AND DISCUSS THE PROJECT. A PILOT GROUP OF 48 TERMINAL SENIORS WAS CHOSEN AS THE SAMPLE. TEAM TEACHING WAS EMPLOYED IN THE COURSE INSTRUCTION. CLASS ACTIVITY INCLUDED ENRICHMENT SESSIONS IN MUSIC LISTENING, ART WORK, HISTORY, LITERATURE, ENGLISH LANGUAGE, AND INDIVIDUAL STUDY. EVALUATION OF THE PROGRAM INCLUDED COMPARATIVE ANALYSIS, INDIVIDUAL EVALUATIONS, AND OBSERVATION PROCEDURES. RESULTS WERE PRESENTED ON (1) STUDENT ACHIEVEMENT COMPARED TO THEIR PAST RECORDS, (2) STUDENT EVALUATIONS OF THE PROGRAM, AND (3) SUMMARY-ANALYSIS BY THE CONSULTANTS. GENERALLY THE PROGRAM WAS FOUND TO HAVE FULFILLED ITS OBJECTIVES. (RS)

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DEVELOPMENT OF A PILOT PROGRAM IN THE HUMANITIES FOR NON-COLLEGE-BOUND STUDENTS IN THE 12TH GRADE

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Project Title: Development of a Pilot Program in the Humanities for Non-college-bound Students in the 12th Grade

Cooperative Research Project Number: S-197

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PREFATORY NOTE

In view of the apparent bulk of this report, it is probably useful to point out that the report-proper, from the statement of the problem to the conclusions and implications, occupies the first 22 pages.

The remainder of the material consists of appendices containing information and instruments relevant to the project and to a fuller understanding of the report-proper.

On pages 23 and 24 a separate Table of Contents is provided for the appendices.

* * * * * * * * *

The Humanities course established as the core of this project will be continued in the Springfield, Vermont, Senior High School during the year 1965-66. In broad terms, the structure and nature of the program will remain the same. In terms of detail, however, changes and refinements will be made on the basis of the initial year's experience.

In the fall of 1967 the High School will move into a new building, in the plans for which provision has been made to meet the special requirements of large and small group instruction, as well as individualization of instruction.

With our present facilities, there is no possibility of developing for college-bound students a program similar to that described in this report. Upon moving into the new building in 1967, however, it is expected that a companion course for college-bound students will be developed.

The Project Director

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Problem:

Our conviction was that, though there is clearly much that is of value in the traditional English and social studies classes to which students are commonly exposed, these courses generally fail to unify a student's insights into the world of which he is a part and, by the 12th grade, have taken on for the non-college-bound student particularly a sense of redudancy. The problem was to develop a program to stimulate interested and constructive participation of non-college-bound students in studies involving the creative, as well as the destructive powers of the mind of Man, by integrating the areas of history, literature, language arts, music, and art. In doing so it was proposed that what is of value in the traditional English and social studies classes be retained, but that, in addition, insights be provided into ideas and achievements not now appreciated by a preponderance of terminal students in high school. There was a strong feeling that the development of such a course might be of inestimable value to a wide range of secondary schools.

Objectives:

The primary goal of this program is two-fold: (1) to provide for terminal students in secondary school a course incorporating the areas of history, literature, language arts, music, and art, with an eye to stimulating enthusiasm and insights not commonly experienced by such students; (2) by so doing, to eliminate the sense of redundancy shared by many such youngsters upon entering the traditional 12th grade classes, at least in English and social studies.

It is further hoped by these means to correct an imbalance in the educational experience of these students.

The long range purpose is to develop a flexible and lively program, employing the best elements of team-teaching and group-teaching techniques, which may serve widely as a prototype for other secondary schools in similar circumstances. The program is tailored to unique characteristics and requirements of the community served by our high school--a semi-urban, semi-rural, part agricultural and part industrial town of 10,000 population. It is felt, however, that a particular value of this project is its potential to serve the very large number of similar communities throughout the country, communities limited in cultural resources, and often not directly served by most of the basic educational research projects.

Therefore, the short range goal has been to plan and present during the 1964-65 school year such a pilot program in the Humanities as has been outlined above, specifically to meet the requirements of non-college-bound 12th graders in the Springfield, Vermont, Senior High School. It was not intended that the needs of college-bound students be ignored by the constructing of a program specifically intended for terminal youngsters. It is planned that a companion program will be developed later for those going on. It is among those not planning education beyond high school, however, that may be found the largest number for whom art and music, literature, and the heritage of the past have had but superficial meaning.

In short, our effort has been to develop and put into operation a judicious, effective Humanities program for students not going on to college.

Related Research:

The wave of Humanities courses in the secondary schools of the United States built significantly during the 1964-65 school year. Prior to this time there was a relative handful of courses scattered around the country, almost none of which was available to either the less able or the specifically non-college-bound student. An exception is the English Humanities course eight years in operation at the Edsel Ford High School, Dearborn, Michigan. Here a sequential course has been required of "all students, except special education classes for retarded students."

Most Humanities courses currently established in secondary schools seem generally to be either for the college-bound youngster, single traditionally-structured classes, or entire student bodies. Few exist especially for the terminal student. Among these few is one in the Paxton High School, Jacksonville, Florida, described in the article "Humanities for the Less Able Student," by Joe C. Baxley, The English Journal, October, 1962. This course is for seniors taking the general course.

"Humanities through Television," by Miriam Goldstein, The English Journal, April, 1960, tells of a pilot course of twelve televised half-hour lessons in the Humanities, produced by the Council for a TV Course in the Humanities for Secondary Schools, Inc., on a grant from the Ford Foundation.

J. Mersand of the Jamaica High School, New York City, in "How Fare the Humanities in High School," The English Journal, November, 1962, discusses programs in the Humanities, but warns that any success depends upon the type of student body, good parental attitude, gifted teachers, and an adequate supply of textbooks and supplementary materials.

"Humanities Course for All Seniors," by D. Mallory, in the Education Digest for September, 1961, considers the program instituted at the Loomis School in Windsor, Connecticut.

William A. Clark reports on "The Humanities Program in the High School," The English Journal, October, 1962, citing the courses in the North Haven, Connecticut, High School and at Conrad High School, West Hartford, Connecticut.

A three year integrated Humanities course for all students (except in one ungraded special class for the retarded) at the Edsel Ford High School, Dearborn, Michigan, is discussed in "The Good, the True, the Beautiful," by Bessie Stuart and Muriel Hunt, Educational Leadership, December, 1963. This course, in its eighth year, has two general objectives: to help the student to learn to communicate effectively, and to enlarge and enrich his understanding through the arts.

"How to Start a High School Humanities Program," in School Management, December, 1963, describes the comprehensive plan in effect in all four years in Beachwood, Ohio. This is a dual program: A Humanities course with emphasis on thinking and a Communicative Arts course with emphasis on doing.

Materials received from the Housatonic Valley Regional High School, Falls Village, Connecticut, lists the course of study for their program and evaluates the progress thus far made.

Winnacunnet High School, Hampton, New Hampshire, reports the areas covered by their course, as well as their required reading lists.

A bundle of helpful material from Yorktown High School, Arlington, Virginia, includes bibliographies for art and music, a suggested outline for a Humanities course, and a report on the English-Art-Music Seminar offered at the Arlington County Senior High School.

A detailed curriculum guide to a Humanities program being tried for terminal students comes from the Ann Arbor, Michigan, High School.

By far the best and most comprehensive source of information on high school Humanities programs, yet to come to our attention, is the Fall number of The English Leaflet, for 1964, published by the New England Association of Teachers of English (Vol. LXIII, No. 3). The lead article, "An Age of the Humanities Too?" is by Dr. Charles R. Keller, Director of the John Hay Fellows Program which has ignited wide and vital interest in the Humanities field.

Excellent and relevant articles in this same publication are "Humanistic Education for the General Student: A Progress Report" by Miriam B. Goldstein and Edward C. Martin of Newton, Massachusetts, High School, and "High School Humanities Courses: Some Reservations and Warnings," Fred H. Stocking of Williams College.

"Are Humanities Programs the Answer?" (The English Journal, LIV, 3, March, 1965), by John R. Searles of the University of Wisconsin, like the Stocking article, focuses usefully upon the dangers and pitfalls of ill-conceived Humanities programs.

"An Overview of Humanistic Programs Throughout the Country" (also in the English Leaflet, Fall, 1964), by Robert W. Horne and Socrates A. Lagios, lists nearly sixty programs related to secondary school. Twelve of them are not described. Of those that are annotated, however, some interesting observations can be made:

... designed specifically for "college preparatory" or "able" students - 22 programs

... open to all students in a given grade, or "elective", (though at least 2 of these appear designed more for the able student) - 7 programs

... workshops for teachers only - 3 programs

... level unspecified (though at least 3 would seem to be only for the able) - 10 programs

... planned and constructed specifically for "non-college-bound" or "general" students - only 5 programs

Thus, the literature relating to what little research has been done in the area of Humanities courses for secondary schools, especially for the general student, confirms our conviction that thoughtful program development in this area can have real value.

Procedure:

PLANNING

Having previously engaged in general planning with a faculty advisory committee which included representatives of the high school administration, the school librarian, and members of the teaching staff, the actual teaching team (see "Personnel", following) for the program, selected from the areas of art, music, history, and English, began detailed planning during the second week in July, 1964. Through intensive combined study aimed at the broad structuring of all but the last phase of the course (which was intentionally left flexible until such time as the soundness of the planning could be weighed in practice), and through extensive time spent individually and jointly in developing specific lesson plans, selecting materials and planning the use thereof, the day-to-day progress of the course was plotted.

The following assumptions affected the direction of the planning: (1) the course was not to be a survey - rather, a matter of "post-holing," or selecting and pursuing in reasonable detail certain significant eras to which the four areas of the course relate; (2) the program would involve flexible large and small group instruction and encourage individual study; (3) outside interest and talent for teaching the material of the course would be tapped on as wide a basis as feasible. Although the basic teaching team would take primary responsibility for the presentation of the subject matter, other teachers on the faculty, members of the community who have specific talents or training, and very likely visiting lecturers from neighboring colleges like Bennington would be involved.

By the end of the third week in August the fundamental structure of the course had been determined, including plans for the use of specific materials, such as films, recordings, tapes, slides, etc. By this time, as well, three full day sessions had been held with consultants to the project, from Dartmouth College, Bennington, College, and the State of Vermont Department of Education. On the first occasion, which came in the midst of the planning, our tentative aims and procedures were outlined and discussed. At the last two meetings, during the final week of the planning sessions, we went over materials and schedules which had been developed, and then looked ahead toward making the best possible utilization of consultant help in the course of the school year. (Reports from each of the three subject-matter consultants are included in the appendices at the end of this report.)

Upon the opening of school in September of 1964, the pilot program was initiated, involving forty-eight non-college-bound members of the senior class: that is, students registered in terminal programs (or who, perhaps, planned to go on to school beyond grade twelve in courses or programs in trades or vocations). Those selected, representing approximately one-fifth of a class of 224, were arrived at by the following means:

1. The college-bound student, for whom this particular course was not being constructed, was eliminated from consideration.
2. Those candidates among the terminal students, who were most seriously handicapped in the performance of academic work, were eliminated. These were students with records of low general aptitude and performance in reading, English language, and social studies classes.
3. From the remaining list of approximately 110 students, fifty representing a real cross-section of those not college-bound were selected. It was specifically intended that the group include a representative range, all the way from the so-called "overachiever" to those whose past records, in spite of indicated ability, reflected lack of interest and little effort.

> The fifty chosen were, in the spring of their junior year, provided a general description of the nature of the pilot program and invited to join the class. (The reason for the final class size of 48 is that before the opening of school in September one girl moved out of town with her family and one dropped out of school to get married.)

The students involved in the Humanities course took it in place of the standard English and social studies classes and were granted credit toward graduation for English and for Humanities.

The program occupied a double period, the third and fourth periods in the day five days a week. A special and continuing effort was made to vary activities during the course of each double session in order to maintain interest and attention.

Three of the four members of the teaching team were freed to be present in class jointly throughout the year. The music specialist was unable to remain during the last half of the second period. The arrangements necessitated adding to the high school staff the equivalent of one-half a teacher.

WEEKLY BREAKDOWN

In general, the course was divided into several large group sessions a week, ordinarily lasting only one-half of the double period. Most large group sessions were followed immediately by small discussion groups of approximately twelve students. On occasion, however, the second period was given over into an enrichment session in music-listening or to individual work on reading, art work projects, etc. Two periods a week were set aside for the study and exercise of communications skills, our feeling being that these seniors must continue to get training in English skills during their last year in high school. These "Communications" sessions were or were not closely related to what was going on in the regular Humanities classes, depending upon attendant circumstances and goals.

INDIVIDUAL STUDY AND PROJECTS

The desire to encourage individual participation in the course was exemplified by the requirement that in the course of the year every student develop an independent reading program, reasonably varied and appropriate for him. Once each marking period individual conferences were held with every student, during which the reading was discussed and comments and suggestions made.

Furthermore, all students were expected to complete projects through the year, the ideas to come as much as possible out of the student's own responses to the course. For these students, many of the projects were of a tangible, rather than an academic, nature. For instance, several members of the class had broad experience in art this year, discovering and developing interests and talents which had not come to the surface earlier in their schooling. One boy meticulously carved and hand-polished a squirrel (out of soapstone), a project growing out of a general class experience with soapstone from a local quarry. This activity was introduced when the class was studying Michaelangelo. In addition, there was a wide variety of individual efforts in history, literature, and music (the results ranging from mediocre to outstanding).

COURSE ORGANIZATION

This course is designedly not a historical survey. In the planning it was determined that we would concentrate on five specific historical periods and, within those periods only, on certain phases. The eras represented, in the order in which they were taken up, were the contemporary period, the Golden Age of Greece, aspects of the Renaissance, the Age of Revolution (approximately 1782 to 1848), and the period from 1848 to 1905 (to include Darwinism, Marxism, etc.). An effort was mounted to make one of the several disciplines integrated in this course the particular focus of a given period. For example, the focus during our consideration of the contemporary period was history. As we moved into the Golden Age of Greece the focus changed to literature; during the Renaissance, art was central. Music "keyed" our consideration of the Age of Revolution; and finally, during the latter part of the nineteenth century the emphasis has returned to history. It should be stressed, however, that the class work during each of these periods was merely keyed to one or another of the disciplines. All four got extensive treatment throughout.

FACILITIES

The pilot program was taught this year under somewhat difficult circumstances. The large group instruction is being undertaken in the vocal music classroom which is only slightly larger than the normal classroom. Provision for the use of audio-visual aids had been made, but on a minimal basis. Two other classrooms were freed for the use of the course during the two periods daily that it is in session (i.e., for small discussion groups, project work, or individual consultation.

A new and up-to-date high school facility is being constructed in the community, for occupancy in the fall of 1967. Space and facilities have been planned to allow effective presentation of Humanities courses.

SELECTED REPRESENTATIVE PROGRAMS AND ACTIVITIES

(a) The use of the American Musical Show (i.e., "The West Side Story," "L'il Abner," "Flower Drum Song," and "How to Succeed in Business. . .") as reflecting upon life in the United States today.

(b) The use of motion pictures such as Louise Hansberry's "A Raisin in the Sun," which followed extensive discussion of contemporary social problems (and such as Arthur Miller's "Death of a Salesman," Herman Wouk's "The Caine Mutiny," Robert Penn Warren's "All the King's Men," and Walter Van Tilburg Clark's "The Ox-bow Incident").

(c) The assignment and discussion of paperback readings such as Ayn Rand's Anthem (a copy of which was provided for every student), relevant to class consideration of contemporary socio-cultural patterns. (Other paperback materials provided and discussed: Edith Hamilton's Mythology, Sophocles' "Oedipus the King" in Bernard Knox's special translation for the Encyclopaedia Britannica film series, George Orwell's Animal Farm, Solzhenitsyn's One Day in the Life of Ivan Denisovich, and Hughes and Fries' selected Readings in Western Civilization.)

(d) Group "role-playing" discussions of, for example, Democracy, Monarchy, Collectivism, and Anarchy, growing out of an oral reading in class of Pericles' "Funeral Oration."

(e) The showing of slides of the work of Renaissance artist Michaelangelo, accompanied by selected readings from Irving Stone's The Agony and the Ecstasy.

(f) A specially arranged program presented by the modern dance team from Bennington College.

(g) A study of opera, keyed to an in-class reading of the libretto for the "Barber of Seville" and highlighted by an explication and demonstration of this opera buffa by a visiting member of the high school faculty, a member of the physics department.

(h) A timely program of slides showing paintings of the Madonna through the ages, presented by a local resident, widely known for his painting, who is a parent of graduates of this school and who has taught frequently in Florence, Italy.

(i) A remarkable organ recital of Bach music, played, again, by a local resident widely renowned as a musician.

(j) For small groups of students on an elective or invitational basis, attendance at performances by the Goddard College players, the Dartmouth College Players, the Metropolitan Opera in Boston; as well as visits to the Clark Art Gallery in Williamstown, Massachusetts, and the Boston Museum of Fine Arts.

(k) A variety of other programs relevant to the subject matter of the course and presented by visitors to the class. (See day-by-day schedule for the course, in the Appendix.)

VISITS BY CONSULTANTS

Twice during the course the three subject-matter consultants spent the full day at the High School, once early in December and once late in April. On these occasions they visited the class and took part in discussion sessions, after having first met with the "team" for a briefing concerning progress in class to date. For the remainder of the day they met with members of the "team", individually and collectively, cooperatively analyzing, evaluating, and recommending. On two other occasions individual consultants visited the program on their own initiative.

These visits by the consultants were of very real assistance to the teaching team in providing a perspective on what had been accomplished and in offering constructive ideas for the further development of the course, especially in the areas of unifying of class work, testing, and evaluating.

In the interim between visits the consultants were kept informed by occasional mailings of materials and reports. At the end of the year, particularly, valuable suggestions were forthcoming from these men, making more effective, we believe, the conclusion of the program and the evaluation which followed. (Individual assessments by the consultants are included in the Appendix, following.)

PROGRAM EVALUATION

Evaluation of the development of this course was a constant process, beginning with the weekly meetings held after school by the teaching team. Limited by the schedule to once a week, these meetings, nevertheless, permitted the teachers to assess the preceding week and plan ahead for the next. Even supplemented by periodic evening meetings at the home of one or another of the teachers, the once-a-week meetings proved to be not enough.

The aid of the consultants in evaluating progress has been referred to above.

At the beginning of the winter term, four representative small groups of members of the class were gathered together for an hour's discussion, each, of the strengths and weaknesses of the course. Some most interesting comments came out of these discussions, which proceeded on a frank and constructive level. (See Appendix for summation of these talks.) It was clear from them that there was large agreement between the students, the teachers, and the consultants. Some of the most significant conclusions from this mid-year evaluation follow:

(1) The students in general were demonstrating more natural ability than we had expected. Many of them, though by no means all, had had lacklustre records in past years; but as a group they proved more responsive and more perceptive than we had anticipated.

(2) We had not expected that there would be much possibility of effective discussion during the large group sessions. We were proven wrong; there was, on occasion, excellent participation and productive exchange of ideas.

(3) There was unanimous agreement that double session lecture days were difficult and painful. Indeed, some students found it simply impossible to maintain good attention over the whole time whether the sessions were shared by two teachers or handled by one alone.

(4) It is clear that, although we "post-holed" in our planning, limiting our attention to certain aspects of each period, we still aspired to cover too much ground too fast and in insufficient depth. By experience we have found that the answer lies not in eliminating any of the five historical periods with which we are concerned but rather in focusing down upon less material and covering it more deliberately.

(5) Members of the class expressed a general desire for more directed discussion following each lecture.

(6) We had known from our earliest planning that it would be necessary for us to tie each of our efforts carefully and thoroughly together, that is, to maintain clear and reasonable continuity. To accomplish this consistently and clearly remained and remains a chief objective--difficult of attainment but none the less essential.

(7) The students urged that a special effort be made to stress ideas considered most significant at any given moment. They agreed that study guides and work sheets are useful if they are not too extensive (particularly when the subject matter is new) and if the teacher refers to them frequently while talking.

(8) The class endorsed first-hand encounters with literature (like the three-day study of "Oedipus, the King").

(9) The students generally urged that they be introduced to the historical material in greater depth even at the sacrifice of some of the material.

At this stage, we were greatly encouraged by the progress of the course. It appeared to have piqued the interest of the class, perhaps not every day, but certainly over-all, and to have elicited a significant amount of enthusiastic participation. At various points throughout the course certain students or groups of students had become excited about particular ideas or experiences and followed them further.

The work of the course was concluded about a week before the close of school in order to provide time for evaluative measures, including a 52-item "Evaluation Inventory" completed by the students, unsigned. (A distillation of the full inventory was subsequently given to the class with the request that they respond to the selected questions and sign the questionnaires. Thus, a partial signed verification of results on the initial instrument was procured.)

A careful compilation of the responses on the long inventory was made by the secretary to the course, instead of by the teachers, in order to assure as complete objectivity as possible. Copies of the inventory and a digest of the results are included in the appendices, following. The results are taken up under "Analyses of the data and findings" and "Conclusions and implications."

TESTING

Most of the testing during the year was of an essay or discussion type, since it was felt that concepts and insights were of more importance to the students than textbook-like detail. Nevertheless, when it became apparent that certain checks were necessary to forestall a tendency on the part of the class to become slipshod with respect to detail, and to generalize on the basis of insufficiently digested information, comprehensive Midyear and Final examinations were given, very largely objective in nature.

Samples both of the type of test commonly employed in the progress of the course and of the Midyear and Final examinations are included in the appendices, following, with some breakdown and analysis of the results on the latter.

CONTROL GROUP, CONTROL TESTING

In the hope that some useful comparative information could be gleaned therefrom, a control group of twenty seniors not enrolled in the Humanities course, but assigned to traditional English and social studies classes, was carefully selected, tested, and evaluated at the beginning of the year. These twenty students were chosen especially because, as a group, they corresponded with the spectrum of achievement, aptitude, and interest represented in the pilot class.

Copies of the instruments used to test both the control group and the Humanities class at the outset of the year are included in the appendices to this report. The results on these, standardized test results from the junior year, and achievement records confirmed that the two sets of students were very similar in nature.

Comparable tests were administered to both groups during the last week of school. Copies are attached. Careful review of the results of the control testing reveals that such testing of general skills (i.e., in written composition) and of broad insights is of little significance in determining the real value of the Humanities approach. (See under "Analyses of the Data and Findings.")

Personnel:

PROJECT PLANNING COMMITTEE AND TEACHING TEAM

English: John W. Ragle (Project Co-ordinator) Co-ordinator of the English Program, Jr.-Sr. High School; B.S., University of Chicago; M.A. (English), Middlebury College; John Hay Fellow, Columbia University, 1962-63.

Art: John Bateman, Director of Art, Springfield Town School District; BFA, University of Pennsylvania; M.A., Teachers College, Columbia University; John Hay Summer Institute Fellow, University of Oregon, 1963.

History: Earl Boudette, Teacher of History and Social Studies, Springfield Senior High School; B.A., University of New Hampshire; M.A., Innsbruk University, Austria; further graduate study, University of New Hampshire and Harvard University; Fulbright Teacher Exchange, Northeim, Germany, 1962-63.

Music: Isabella M. Erickson, Director of Vocal Music, Springfield Town School District; B.A. (Music), Bennington College; M.A. (Music Education), Teachers College, Columbia University; summer study in literature and music at the University of Connecticut, the University of Vermont, Stanford University, Colorado College, and Middlebury College; Ford Foundation grant to Music Teachers' Institute, Bennington College, 1960.

FACULTY ADVISORY COMMITTEE (in addition to above listed)

Winston B. Keck, Superintendent of Schools, Springfield, Vermont, Town School District; B.S., Bates College; Ed.M., Boston University; Ed.D., Boston University; graduate courses in Educational Administration, Harvard University; John Hay Summer Institute Fellow, Williams College, 1962.

L. Russell Heath, Director of Secondary Education, Springfield Jr.-Sr. High School; B.E., Keene Teachers College, Keene, N.H.; Ed.M., Boston University; John Hay Summer Institute Fellow, Williams College, 1963.

Anna Antoniewicz, Senior High School Librarian, Springfield, Vermont; B.A., Middlebury College; M.S. (Library Science), Simmons College.

Peter Hoar, Teacher of Social Studies, Springfield Jr.-Sr. High School; B.A., M.A., Auburn University; graduate study, University of Vermont, Rutgers University.

Helen Poljacik, Teacher of World History, Springfield Jr.-Sr. High School; B.A., George Washington University; summer study, University of Colorado.

CONSULTANTS

Karlene Russell, Curriculum Co-ordinator, Department of Education, State of Vermont, Montpelier, Vermont; Ed.D., Boston University.

Donald Allen Campbell, Associate Professor of History and Director of Teacher Preparation, Dartmouth College, Hanover, New Hampshire, PhD. Yale 1960.

Lionel Nowak, Music Department, Bennington College, Bennington, Vermont (Note: Academic rank is not used at Bennington College), M. Music, Cleveland Institute of Music, 1933.

Robert George Tisdale, Instructor, Department of English, Dartmouth College, Hanover, New Hampshire, MAT Wesleyan 1958, MA Yale 1963, (Presently a doctoral candidate in Yale).

Analyses of the Data and Findings:

Evaluation of the success of this project requires analysis of the following evidence:

a. Analysis of the actual project in terms of the objectives and procedures outlined in the original proposal (Appendix A)

b. Weighing of the results of control testing and retesting

c. Study of the evaluations submitted individually by the consultants to the program *

d. Study of students' evaluation of the course

e. Comparative analysis of student achievement in the Humanities as compared to their past records

f. Ideally, in terms of the real aims of a Humanities course for high school students (see Appendix A, p. 4, "Objectives," paragraph 1), a lifetime follow-up of each student from the course and each student from the control group.

"Analysis of the actual project. . ." ("a" above) will follow this section, as a part of "Conclusions and Implications". For the purposes of this report, the last item above ("f"), although perhaps most relevant of all, is obviously impracticable.

(*Note: The conclusions of the members of the Project team, the actual teaching team, will appear throughout, wherever relevant, particularly in "b" above.)

CONTROL TESTS: (See under "Procedure: Control Group, Control Testing")

Copies of the control tests administered at the outset of the year to the experimental group of 48 and the control group of 20 may be found in Appendix F.

Results on these tests clearly confirmed the evidence of the Cooperative English Examination, the Cooperative General Achievement Test in Social Studies, and the past performance of the students: that the two sets of students were comparable in range and distribution of ability and achievement.

Copies of the retests administered to both the experimental and control groups in June may also be found in Appendix F. Partly because of the nature of all the tests which required extensive subjective judgment in the grading process--and partly because a failure to anticipate end-of-year scheduling problems resulted in a significant number of the control group (7 out of 20) being unavailable for the retest--comparative results cannot be charted.

Certain facts appear clearly, nevertheless, from a comparative study of the results on the two sets of tests. They are summarized below.

a. Results showed both groups making progress in the course of the school year, in the areas of compositional skills and the ability to analyze and synthesize ideas.

b. Close analysis of the results for the experimental group show that, whereas 70 per cent of the students scored in relatively the same range on the English-history retest as for the pretests, the top 30 per cent scored significantly higher on the retest.

c. In comparison, the range of scores for that portion of the control group which took the retest in English and history was relatively the same as on the originals.

d. The retests in music and art, though they showed both groups achieving improved insight, reflected much greater specific knowledge of form and technique on the part of the experimental group.

CONSULTANT EVALUATIONS: (For the text of the Evaluations, see Appendix B)

An analysis of the reactions and recommendations of the consultants comprehends the following. Some editorial comment is included in parentheses:

a. Agreement that the general objectives of the Project (Appendix A, p. 4, paragraph 1) were attained--primarily that:

   (1) A Humanities course for terminal secondary school seniors, incorporating history, literature, language arts, art, and music was established and taught

   (2) Increased, more often new, interest in and insights into experiences not commonly encountered by the non-college-bound were gained by a significant preponderance of the class

   (3) That an imbalance characteristic of the educational preparation of these students was profitably redressed.

b. Non-college-bound secondary school seniors can appreciate and enjoy the arts and the humanities, and can participate in discussion and study of them, at a level significantly higher than is traditionally assumed for them by their elders and their teachers.

c. There is a clear danger in such a course of covering too much material too quickly and too superficially.

(Project Director's comment: In spite of an earnest attempt to "posthole" and to limit coverage, we included in the course this year too much material. However, in the second half of the year, significant improvement was made in slowing down and limiting coverage.)

d. The course this past year was on occasion disunified; greater continuity should be sought through the use of a limited number of explicit unifying concepts.

(Director's comment: This was perhaps the chief weakness of the course. Such concepts as man's ultimate responsibility for his own destiny did inform the program this year, but unifying concepts must be more clearly defined and more faithfully pursued next year.)

e. A major provision for another year must be incresed time for joint planning, preparation, and evaluation by the teaching team.

(Director's comment: For the coming year one period a day has been cleared for any combination of three of the four team members to work together.)

f. The focus of the course should be upon skills and concepts rather than upon chronology, facts, and details.

(Director's comment: There is general agreement in the teaching team upon this point. Indeed, it was a central goal in the planning done for 1964-65. There is no question but that emphasis upon this aspect of the course should be intensified. Nevertheless, the consultants, as well as the readers of this report may derive a skewed picture of the facts from the nature of the Midyear and Final examinations, Appendix E, which are indeed heavily larded with fact and detail. These tests were so constructed intionally, however. To quote the introduction to Appendix E, "Most of the testing done in this course during the year has been of the essay type... At midyear, however, it was the opinion of the members of the teaching team that the students would profit from an extensive testing of reasonably detailed knowledge."

The reason for the form of the Midyear and Final examinations was that the students were being quite successful on essay tests--examples of which are included in Appendix F--and in dealing with concepts, but were becoming careless concerning the detail upon which their reasoning was based.)

g. More careful and more extensive experiments should be carried on to determine reliable ways of testing student development.

h. Though further search and development must be brought to bear to strengthen the course and render it even more productive, the pilot project in the Humanities for non-college-bound high school seniors has been, during 1964-65, a promising success.

Further detailed reactions and recommendations are to be found in the actual consultant evaluations (Appendix B). Acknowledgement of some of these is comprehended under "Conclusions and Implications".

STUDENT EVALUATIONS: (The program was evaluated by the students in January and again in June. The details and results comprise Appendix C.)

a. 82 per cent of those who expressed an opinion would recommend to other students that they take the Humanities course.

b. 89.7 per cent of those who commented liked being taught by a team of teachers.

c. 88 per cent of those who commented felt that the course did, from time to time, lack continuity.

d. 80 per cent of those who commented believed that the several disciplines in the course were, in general, successfully integrated.

e. The strong concensus throughout the year, but diminishing in the latter part of the year, was that the course covered too much too quickly.

It is interesting to note the close correlation of these major findings of the students with the evaluations of the consultants.

The detailed reactions of members of the class to specific aspects of the course (Appendix C) have been, in part (and will be much more so in our future planning) of essential value in strengthening the program.

STUDENT ACHIEVEMENT IN THE HUMANITIES AS COMPARED TO PAST RECORDS

Chart 1, Appendix D, shows, in terms of a study of quarterly grades, the achievement of individual students in the Humanities as compared with their past records in English and in History:

a. 50 per cent of the class performed at essentially the same level in the Humanities as in past English and history

b. 33.3 per cent of the class made significant improvement

c. 10.4 per cent of the class showed dramatic improvement

d. 16.7 per cent of the class fell below their past levels of performance

e. 6.3 per cent of the class dropped markedly

Chart 1 also reflects that, had they not been enrolled in the Humanities in their senior year, 83.3 per cent of the class would have experienced no formal study of or work in art in grades 9-12.

93.7 per cent of the class would, otherwise, not have experienced any formal study or work in music in grades 9-12.

Chart II, Appendix D, demonstrates in terms of year averages the achievement of individual students in the Humanities as compared with their overall performance in grades 9-12:

a. 54.2 per cent of the class performed at essentially the same level in the Humanities as in their overall records, grades 9-12.

b. 31.3 per cent of the class made significant improvement.

c. 14.6 per cent of the class showed dramatic improvement.

d. 14.6 per cent of the class fell below their past average level of performance.

e. 4.2 per cent of the class dropped markedly.

Of particular interest and relevance at this point may be a perusal of the five representative case studies, also included in Appendix D. (See Explanatory Note, p. 4, Appendix D.)

Conclusions and Implications:

CONCLUSIONS IN TERMS OF GENERAL OBJECTIVES OF PROJECT: (See Appendix A.)

a. Springfield, Vermont, Senior High School has effectively established and taught to terminal students a course integrating history, literature, language arts, music, and art.

b. The combined judgments of the consultants to the project, the students in the course, and the teaching team is that such a course in the Humanities does stimulate interest in new aspects of learning and develop insights not commonly experienced by non-college-bound students.

c. The new insights and understandings provided in a Humanities course for terminal high school seniors redress what is, in most secondary schools, an imbalance in the educational experience of such students.

d. The flexible use of team teaching, small group discussion, and individual assignments can involve and excite the interest of the students to a greater than normal degree and, in many cases, produce improved attitude and performance.

It must be added, however, that thoughtful experimentation is necessary in 1965-66 and thereafter to refine and improve such teaching techniques and their use in the course.

e. There is great interest throughout the United States in the performance and potential of Humanities courses, particularly for the non-college-bound student in secondary school.

(Director's comment: Just under 100 letters of inquiry have been received in Springfield during the school year 1964-65 from educational study groups, school districts, individual schools, and individual teachers, requesting details of our aims and our program. Brief interim reports were formulated and sent out in November and in April to meet the demand for information.

In addition, representatives of school systems and educational institutes have visited the class and talked with students and teachers many times during the year.)

CONCLUSIONS WITH RESPECT TO DETAILS OF THE SPRINGFIELD PROGRAM

a. There is a tendency to underestimate the responsiveness and perceptiveness of terminal students in secondary school, with respect to the arts and humanities.

b. A chief danger of an integrated course in the Humanities is in the temptation to cover too much material too quickly and superficially.

c. The clear continuity of such a course depends upon the skillful use of clearly defined unifying concepts.

d. One afternoon meeting a week, together with occasional evening meetings, are entirely inadequate for effective planning, preparation, and evaluation by the teaching team.

e. The effective emphasis in a Humanities course for secondary school should be upon skills, concepts, and understandings rather than upon facts and details--without losing sight of the importance of specific evidence in support of sound reasoning.

f. Improved methods must be sought to determine the relative effectiveness of a Humanities course for terminal seniors, as compared with the traditional curriculum.

  (1) The evidence of this year's pilot study is, however, that the large majority of the students performed, in the Humanities, at a level equal to or higher than that attained by them in the past.

  (2) It is clear that without a course in the Humanities a very small proportion of non-college-bound students (6 to 16 per cent) would have developed any insights into music or art through formal courses taken in grades 9-12.

g. The testing for desirable outcomes from the Humanities course must be reassessed, refined, and strengthened.

FURTHER IMPLICATIONS FOR A CONTINUATION OF THE SPRINGFIELD PROGRAM IN 1965-66:

a. Consideration should be given to the desirability of providing more time for small group projects and less to individual projects. The question of the organization and implementation of individual projects should be carefully reviewed.

b. Better electronic equipment must be provided for recording and listening.

c. The relationship of the "Communications" phase of the course (composition and communications skills, language arts) to the remainder of the program should be thoughtfully reviewed and revised.

CONCLUDING FOOTNOTE: (Director's comment)

No such team-teaching program as the one reported upon here can succeed without (a) being carefully tailored to the needs of the school and community which it is serving, and (b) the availability of interested and qualified teacher personnel, with the primary emphasis upon the teachers' interest.

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Appendix A
Proposal Number 5-356-64
Project Number S-197

Project Title:	Development of a Pilot Program in the Humanities for Non-college-bound Students in the 12th Grade
Submitted by:	Vermont State Department
Initiated by:	John W. Ragle Co-ordinator of the English Program Jr.-Sr. High School, Springfield, Vermont Area Code 802; School Tel. 885-4537 Home Tel. 885-2978
Transmitted by:	A. John Holden, Jr. Commissioner of Education State of Vermont Department of Education Montpelier, Vermont
Date Transmitted:	April 13, 1964 (Revised July 10, 1964)

1. Abstract:

(a) Objectives - The objective of this project is to develop a course in the Humanities, for terminal twelfth grade students, that will integrate the study of history, literature, English language, music, and art. It is intended that such a course should eliminate deficiencies both in content and in motivation, currently common to programs taken by these students, particularly with respect to traditional English and social studies classes. Although this particular project will be tailored to the specific needs of the community served by our high school, it is hoped that the result may serve as a useful prototype for similar communities throughout the country.

(b) Procedures - The intensive development of this program is to occupy a six-week period during the coming summer. During this time, the Project Planning Committee, comprised of the four classroom teachers who will be involved in the implementation of the course, will be structuring an integrated Humanities program which will avoid the survey technique and which will incorporate appropriate methods for large and small group instruction and for stimulating individual initiative. The development of detailed plans, including the selection of requisite teaching materials and devices will be accomplished with consultant aid supplied by the Vermont State Department of Education and members of the faculty from Dartmouth College. Further specialized consultant aid will be available through the John Hay Program Summer Institutes at Bennington and Williams Colleges, and through the advanced music study program at Marlboro, Vermont, College. Plans will take into account the experience of other schools which have tried Humanities courses (though there are very few such in existence for terminal students).

Implementation of the project with a pilot class in the fall of 1964 will require before the end of the current school year the selection of students. Some pretesting will be done to permit later evaluation of results. Because of the lack of evaluative measures for Humanities courses, however, part of the planning must include the constructing of suitable devices.

2. Problem:

The need is to stimulate interested and constructive participation of non-college-bound students in studies involving the creative, as well as the destructive, powers of the mind of Man. It is intended that what is of value in the traditional English and social studies courses presently required of all students be retained, but that, in addition, insights be provided into ideas and achievements not now appreciated by a preponderance of terminal students in high school. We feel strongly that the development of such a course may be of inestimable value to a wide range of secondary schools.

3. Related Literature:

In general, little has been done specifically in the area of Humanities courses for non-college-bound students, a fact which confirms our conviction that thoughtful program-development in this area will have real value. The following is a summary of the most pertinent material turned up in our review of what is available.

Present Humanities courses in secondary school seem generally to be either for the college-bound student, single traditional classes, or entire student bodies. One exception noted is in the Paxton High School, Jacksonville, Florida, according to "Humanities for the Less Able Student," by Joe C. Baxley, The English Journal, October, 1962. This course is for seniors taking the general course.

"Humanities through Television," by Miriam Goldstein, The English Journal, April, 1960, tells of a pilot course of twelve televised half-hour lessons in the Humanities, produced by the Council for a TV Course in the Humanities for Secondary Schools, Inc., on a grant from the Ford Foundation.

J. Mersand of the Jamaica High School, New York City, in "How Fare the Humanities in High School," The English Journal, November, 1962, discusses programs in the Humanities, but warns that any success depends upon the type of student body, good parental attitude, gifted teachers, and an adequate supply of textbooks and supplementary materials.

(Related Literature - cont'd)

"Humanities Course for All Seniors," by D. Mallory, in the Education Digest for September, 1961, considers the program instituted at the Loomis School in Windsor, Connecticut.

William A. Clark reports on "The Humanities Program in the High School," The English Journal, October, 1962, citing the courses in the North Haven, Connecticut, High School and at Conrad High School, West Hartford, Connecticut.

A three year integrated Humanities course for all students (except in one ungraded special class for the retarded) at the Edsel Ford High School, Dearborn, Michigan, is discussed in "The Good, the True, the Beautiful," by Bessie Stuart and Muriel Hunt, Educational Leadership, December, 1963. This course, in its eighth year, has two general objectives: to help the student to learn to communicate effectively, and to enlarge and enrich his understanding through the arts.

"How to Start a High School Humanities Program," in School Management, December, 1963, describes the comprehensive plan in effect in all four years in Beachwood, Ohio. This is a dual program: A Humanities course with emphasis on thinking and a Communicative Arts course with emphasis on doing.

Materials have been received directly from four high schools offering Humanities courses.

The Housatonic Valley Regional High School, Falls Village, Connecticut, lists the course of study for their program and evaluates the progress thus far made.

Winnacunnet High School, Hampton, New Hampshire, reports the areas covered by their course, as well as their required reading lists.

A bundle of helpful material from Yorktown High School, Arlington, Virginia, includes bibliographies for art and music, a suggested outline for a Humanities course, and a report on the English-Art-Music Seminar offered at the Arlington County Senior High School.

(Related Literature - cont'd)

A detailed curriculum guide to a Humanities program being tried for terminal students comes from the Ann Arbor, Michigan, High School. The large preponderance of material uncovered, however, relates to the college-bound rather than the non-college-bound student.

4. Objectives:

The primary goal of this program is two-fold: (1) to provide for terminal students in secondary school a course incorporating the areas of history, literature, language arts, music, and art, with an eye to stimulating enthusiasm and insights not commonly experienced by such students; (2) by so doing, to eliminate the sense of redundancy shared by many such youngsters upon entering the traditional 12th grade classes, at least in English and social studies. Most particularly, it is hoped by these means to correct an imbalance in the educational experience of these students.

The long range purpose is to develop a flexible and lively program, employing the best elements of team teaching and group teaching techniques, which may serve widely as a prototype for other secondary schools in similar circumstances. The program will be tailored to unique characteristics and requirements of the community served by our high school -- a semi-urban, semi-rural, part agricultural and part industrial town of 10,000 population. It is felt that a particular value of this project is its potential to serve the very large number of similar communities throughout the country, communities limited in cultural resources, and often not directly served by most of the basic educational research projects.

Therefore, the short range goal is to plan for the 1964-1965 school year such a pilot program in the Humanities as has been outlined above, specifically to meet the requirements of non-college-bound 12th graders in the Springfield, Vermont, Senior High School. It is not intended that the needs of college-bound students be ignored by the constructing of a program specifically intended for terminal youngsters. It is anticipated that a companion program may be developed later for those going on. It is among those not planning education beyond high school, however, that are found the largest number for whom art and music, literature and the heritage of the past have had but superficial meaning.

(Objectives - cont'd)

In short, our effort will be to develop and put into operation a judicious, effective Humanities program for students not going on to college.

5. Procedures:

The teaching team, consisting of four classroom teachers, representing the areas of art, music, history, and English, respectively, would begin work during the second week in July. Through intensive combined study aimed at the broad structuring of each phase of the course, and through extensive time spent individually and jointly in developing specific lesson plans, selecting materials, and planning the use thereof, the day-to-day progress of the course will be plotted. From the earliest envisioning of this course consultant aid has been forthcoming from the Vermont Department of Education. Arrangements for specialized consultant services in the subject-matter fields are presently being confirmed with Dartmouth College.

The following assumptions will affect the direction of the planning: (1) the course is not to be a survey - rather, a matter of "postholing" or selecting and pursuing in reasonable detail certain significant eras to which the four areas of the course relate; (2) the program will involve flexible large and small group instruction and encourage individual study; (3) outside interest and talent for teaching the material of the course will be tapped on a wide basis. Although the basic teaching team will take primary responsibility for the presentation of the subject-matter, other teachers on the faculty, members of the community who have specific talents or training, and very likely visiting lecturers from neighboring colleges like Dartmouth and Middlebury will be involved.

Detailed plannint will continue through the third week in August. At this point, the fundamental structure of the course will have been determined, including plans for the use of specific materials, such as films and filmstrips, recordings and tapes, slides, etc. Beginning with the opening of school for September, 1964, a pilot program will be implemented, involving about fifty students, somewhat less than half of the number anticipated once the course has proven itself.

(Procedures - cont'd)

The approximately fifty students scheduled into Humanities for the first year are to be selected from the twelfth grade enrollment of 224. The group is to be made up of students who are in terminal programs (or who may plan to go to school beyond grade twelve in courses or programs in trades or vocations.) The following steps are to be taken:

1. To eliminate from consideration the college-bound student for whom this particular course is not being constructed.

2. To eliminate as candidates from among terminal students those who are most seriously handicapped in the performance of academic work. These will be the students with records of low general aptitude and performance in reading, English language, and social studies classes.

3. To select from the remaining list of approximately 110 students fifty representing a cross-section of those not college-bound. It is specifically intended that the group include a representative range, all the way from the so-called "over-achiever" to those whose past records, in spite of indicated ability, reflect lack of interest and little effort.

To provide, at least in part, for later evaluation of the significance of the course, all students eligible for selection will have been given the Cooperative English Examination and the Cooperative General Achievement Test in Social Studies late in their junior year. Different forms of the same tests will be available for administration later as desired. There are no standardized tests in the Humanities or in Art or Music suitable for use in this project. It will be necessary for the staff to develop effective means of evaluating progress in the course.

Throughout the school year provision will be made for frequent meetings of the team, together with, from time to time, other interested personnel. The purpose of these meetings will be to evaluate progress made to date and to anticipate the coming week, and in so doing to make whatever adjustments in the long-term plans seem wise on the basis of direct experience. One strong feature of the course should be its flexibility to meet developing needs.

(Procedures - cont'd)

At the conclusion of the year a careful study will be made by the teaching team, together with the advisory committee, on the basis of the total experience and the demonstrable outcomes. It is anticipated that both pre-tests and end-of-the-year tests will have to be devised, during the preceding summer and during the year, to permit determination of student achievement as compared to that of the body of similar students not involved in the program during its first year.

6. Personnel:

Project Planning Committee:

English: John W. Ragle (Project Coordinator) Coordinator of the English Program, Jr.-Sr. High School; B.S., University of Chicago; M.A. (English), Middlebury College; John Hay Fellow, Columbia University, 1962-63.

Art: John Bateman, Director of Art, Springfield Town School District; BFA, University of Pennsylvania; M.A., Teachers College, Columbia University; John Hay Summer Institute Fellow, University of Oregon, 1963.

History: Earl Boudette, Teacher of History and Social Studies, Springfield Senior High School, B. A., University of New Hampshire; M.A., Innsbruk University, Austria; further graduate study, University of New Hampshire and Harvard University; Fulbright Teacher Exchange, Northeim, Germany, 1962-63.

Music: Isabella M. Erickson, Director of Vocal Music, Springfield Town School District; B.A. (Music), Bennington College; M.A.(Music Education) Teachers' College, Columbia University, summer study in literature and music at the University of Connecticut, the University of Vermont, Standord University, Colorado College, and Middlebury College; Ford Foundation grant to Music Teachers' Institute, Bennington College, 1960.

(Personnel - cont'd)

Faculty Advisory Committee (in addition to above listed)

Winston B. Keck, Superintendent of Schools, Springfield, Vermont, Town School District; B.S., Bates College; Ed.M., Boston University; Ed.D., Boston University; graduate courses in Educational Administration, Harvard University; John Hay Summer Institute Fellow, Williams College, 1962.

L. Russell Heath, Principal, Springfield Jr.- Sr. High School; B.E., Keene Teachers' College, Keene, N.H.; Ed.M., Boston University; John Hay Summer Institute Fellow, Williams College, 1963.

Anna Antoniewicz, Senior High School Librarian, Springfield, Vermont; B.A., Middlebury College; M.S. (Library Science), Simmons College.

Peter Hoar, Teacher of Social Studies, Springfield Jr.- Sr. High School; B.A., M.A., Auburn University; graduate study, University of Vermont, Rutgers University.

Helen Poljacik, Teacher of World History, Springfield Jr. - Sr. High School; B.A., George Washington University; summer study, University of Colorado

Consultants:

Karlene Russell, Curriculum Co-ordinator, Department of Education, State of Vermont, Montpelier, Vermont; Ed.D., Boston University.

Charles Dey, Assistant Dean of the College, Dartmouth College, Hanover, New Hampshire.**

(** Dean Dey has agreed to serve as liaison in putting us directly in touch with members of the Dartmouth faculty in each of the four disciplines involved in this project. It is expected that these consultants will play a significant part in the planning during the summer.)

7. Facilities:

The Humanities project will have access to various resources provided by the State Department of Education, area colleges, and other cultural centers in the area, including such facilities as the Baker Memorial Library and the Hopkins Center For the Performing Arts at Dartmouth College.

The Instructional Division of the State Department of Education is involved in this project. We also know that we can call upon the resources of Dartmouth College, University of Vermont, and Middlebury College. During the summer planning period we will make use of consultants and resources available at the John Hay Fellows Program centers at Williams College and Bennington College.

It should be added that currently in the planning stage is a new high school facility which will specifically include centers for the type of teaching envisioned in this project.

Appendix B
Lionel Nowak
Bennington
College

SUMMARY REMARKS ON THE DEVELOPMENT OF A PILOT PROGRAM IN THE HUMANITIES AT THE HIGH SCHOOL IN SPRINGFIELD, VERMONT

In a general way one can say that the two objectives cited on page 4 of the original proposal were achieved. This can be noted in the responses to the student Evaluation Inventory of June 10; in addition this consultant observed the gain in stimulation and interest in his several visits with the group.

The objectives, to be sure, are not in themselves specific and do not therefore allow carefully measurable evaluation. In this regard one is tempted to question the kind of examinations required of the students. Perhaps the most appropriate question to be put to the student at any time, relative to music for example, would be: Describe, in as much detail as you are able, what you heard; then describe your reaction to the experience. During the year one might then expect the descriptions to become more detailed and increasingly couched in proper musical vocabulary, and one would expect the reactions to be described more clearly and with some defined comparative judgment. One can only guess at the psychic confusion of a student enticed into a new area of enjoyment and growth suddenly being examined in the style similar to the memorized text book accountancy of the average classroom.

From the Inventory it is clear that first hand experience with an art form most attracts the student's attention; this is as it should be. Our failures in education are apt to come because of the impatience with which we move from the experience to its abstraction. The uneasiness the class felt about coverage, a feeling shared by staff and consultants also, must stem from this haste to intellectualize and historicize before the sensual experience becomes more firmly established and comfortable.

The lack of student enthusiasm for an individual project could occasion some concern. Does the instructor cooperate too little in an area where the student might well be overcome by lack of acquaintance with material? Are the projects manageable? Are they demanding enough to give reasonable satisfaction on their completion? Do they bear sufficient relationships to the daily purposes of the class? Even at a college level this kind of teacher-pupil endeavor can easily go awry when the foundations in a skill are too minimal.

Integrating a variety of subject matters has always been a hazardous educational hypothesis. Certainly integration for its own sake courts failure. There must be the unifying element of a moment, a person, a place, an idea, a need which by its peculiar gravity defines a special orbit for varying human endeavors. Relativity would be such an idea, Florence such a place, Peter the Great such a person, and producing an original pageant on the founding of Springfield might well be such a need. Varying dimensions of the human condition are measured and weighed by having such a single point of reference. The humanities then can be seen alive and interreacting. They are then not merely another compendium of bookish tradition. But this point has already been discussed in the meetings of staff and consultants.

The participating instructors at Springfield High School should be proud of their courageous intention and of the honest energies it devoted to the pilot program in this initial year. Further development is merited, indeed this kind of offering should not be available only to the terminal senior. For the future this consultant would advise:

Further limitation of coverage.

More frequent, regular meetings of the staff for better coordination and continuous evaluation.

Further experiments in ways of testing student development.

More time given to smaller group discussions and projects and less to individual projects.

Better electronic equipment for listening to recorded music (or poetry).

A somewhat expanded program of visitors who are really first-rate in their fields.

Lionel Nowak
Bennington College

July 5, 1965

Springfield High School's Pilot Project in the Humanities achieved several of its aims with notable success. Student response to the course demonstrated conclusively that non-college seniors can profit from increased acquaintance with the fine arts; that they can understand and enjoy good music, painting, and literature--that, in general, far more can be expected of them as students of their culture than is usually aimed for or even desired by their teachers. The responses of many students indicated that for the first time they really appreciated classical art and music. They expressed an increased interest in the arts; and even though they considered history the most difficult aspect of the course, they admitted that they had learned the most from it. Undoubtedly, the course helped to correct the cultural deprivation these students had suffered.

Considering the small amount of time the teachers had to plan and prepare, and the inordinate demands made on them by the number of classes (and students) that they taught, the teachers of this course are to be commended for attempting and achieving so much in a kind of instruction that has been inadequately explored even by private preparatory schools and colleges.

Finally, considered as a pilot project, this course was remarkably effective in helping to illuminate several specific problems of planning and execution and in suggesting practical, satisfactory solutions.

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Both teachers and consultants are in substantial agreement about measures that might be taken to improve the course. The students' oral and written evaluations as well as the several conferences between teachers and consultants tend to suggest the following. First, students were most impressed by live, and expert performances and well-informed lecturers, but even minimal exposure to great art works and potent ideas stimulated their interest and evoked their respect. Second, students listened attentively to lectures and participated in discussions afterwards. They did, however, feel the need for slower, clearer presentations of new material, and they wanted the chance to explore that material in greater depth. Third, occasionally the course suffered from some discontinuity and a lack of clear focus on a simple but important unifying concept. In the future, it should be possible for the teachers to have at least one free period a day to confer together before class about ways of achieving greater coherence and proper emphasis in their separate teaching assignments. Teachers should continue to be granted additional free time to acquaint themselves with new material and to do extensive planning in advance. Fourth, much more time needs to be devoted to history and English. Specifically, students should read, discuss, and write more frequently as part of their study of historical concepts and literature.

In addition to these generally accepted conclusions, I would like to offer a few related specific comments. During the year, genuinely effective and reliable methods of testing perception and understanding in art, music, and literature were not developed--largely because no one connected with the project had enough time to construct any such tests. This defect in testing may be seen chiefly in the preponderance of questions on the factual examinations which required that students remember names of artists, art works, and styles or genres. In the future, more attention should be given to testing the students' ability to see, hear, read, and think with increasing precision and discernment. Their ability to label a painting should not take precedence over their ability to perceive discrete details of color, texture, mass, and design, and to observe relations among them as well as to see similarities and differences among paintings of the same or different eras. In the study of literature, for example, students might better be tested on their factual understanding of situations, conflicts, characters, and ideas rather than on their ability to categorize works as tragedies or comedies, or as works of the sixteenth or nineteenth centuries.

Also, students might well be given tests in their disciplines similar to those given students not enrolled in the course. This would provide one means of determining whether more is achieved through an integrated humanities course than through standard courses, conducted separately, in English, history, art, and music.

The course would achieve greater unity, clarity, and importance if the material studied were chosen for its relevance to a few important themes or problems instead of its relevance to the spirit of a historical period. The course might explore, first, the conflicting motives in man and society that lead to democracy and totalitarianism--freedom and integration or tyranny and repression. Or the course might investigate the relationship between ignorance, fear, and prejudice. Problems that might be studied are the complex relationship between technological advances and changes in artistic style, or the impact of scientific discoveries on literary, artistic, and philosophical conceptions of human nature.

All these subjects and problems are highly general and abstract, but any one of them would provide a focal point for organizing the separate disciplines that constitute the humanities. As organizing principles, they would permit teachers much greater flexibility to select material and order it in sequence from the simple to the complex. During the course of the year, teachers could add material for greater variety and thoroughness, or delete material for greater simplicity and clarity. If the course is focused on problems rather than historical periods, such changes in the syllabus would result in no loss of coherence or unity.

I am personally convinced that, to be most effective, a humanities course for high school students should be focused on the development of skills and concepts rather than on important historical eras, works of art, or personages.

Regarding the development of skills, both teachers and faculty agreed that the aim of the course should be to enable the student to perceive qualities rather than remember names, to describe and analyze specifically rather than abstract and generalize superficially, to experience and judge responsibly rather than venerate and consume indiscriminately. Had these aims been stated in planning the course and kept clearly and constantly in mind, I'm sure that they would have been achieved more successfully.

Finally, the study of composition should be an integral part of the Humanities course rather than a separate course in communications. Writing should be one way, perhaps the most important, of achieving clarity and precision in just those skills the course is designed to develop. It is most undesirable to deemphasize or segregate composition by teaching it only two days each week or by treating the writing process as separable from thought and subject matter. From what was achieved in the communications sessions this year, it seems both desirable and practical that all topics for student writing should be relevant to the content and aims of the Humanities course.

CONSULTANT EVALUATION -- SPRINGFIELD, VERMONT, HUMANITIES REPORT

Donald Campbell, Dartmouth College, August, 1965

In reviewing the Proposal submitted by the Springfield, Vermont, High School for its twelfth grade Humanities course, I am struck by the idealistic objectives envisioned there. Because it will be some time before the long range results of the course are determinable, my comments here are restricted to the work put into the Humanities course which began in the summer of 1964 and which has just concluded with the end of the past school year. That the level of achievement reached in that course was significant is reflected, I feel, in the NEA Pacemaker Award to the high school for developing the program.

The greatest credit is due to the four members of the staff who pioneered and persisted in the presentation of fairly unusual, difficult, and sophisticated materials ultimately making up the course content. In all my visits and observations I was reassured that, in spite of some inevitable daily discouragements, all the teachers bore up remarkably under trying circumstances. It is almost redundant to recommend that in future scheduling involving personnel who teach this kind of a course a definite allotment of one period each day for group planning and correlation be a minimum requirement. The project was hampered in its first year by a lack of vitally necessary time for coordinating the various parts of the whole.

At the risk of underemphasizing the role played by the English and history teachers and content in the course, I would, secondly, select as a major contribution made by the project the art and music segments. The students involved had previously been exposed to (even conditioned by) English and history; for the first time they were made aware of our artistic and musical heritage. This awareness would not have come about in the ordinary school program. The very fact that they saw and heard in a systematic fashion justified, to my thinking, the effort and money expended in the project.

Because I am not expert in the artistic range covered by the course, I am concentrating my critical comments here mainly on the questions raised by the historical and literary concerns of the curriculum. Throughout, from the early summer planning sessions to the last spring classroom visits by the consultants, there was, as all of us realized, a discrepancy between what was desirable theoretically in the course and what took place actually. In brief we all agreed that somehow chronology had to be made subordinate to conceptual, idealogical topics. Further, it was hoped that some topics would recur sufficiently often to be treated as themes. In fact, however, chronology prevailed. In itself this was not damning, but in relation to the expressed aims of the course a certain frustration was apparent. Very briefly I would like to suggest a possible way out of this dilemma for consideration in planning future courses.

The key to a non-chronological emphasis lies, I believe, in required readings calculated to open up conceptual explanations of certain varieties of cultural accomplishments in whatever era is being considered. For teaching purposes I advocate manufacturing interrelationships between the history and the artistic expressions of an age in the first instance. That is, in order to stimulate student response when the ground is new and unfamiliar I suggest that the teacher (in this case the "history" teacher who is responsible for "background information"), working from a specific assigned book or selection, present an analysis of the character of the age in which the book was written based on distinguishing qualities of the book itself. Obviously the books thus treated would have to be selected with the functional intent I have indicated. Presumably the teachers of history and English would be pre-eminent in the selection process, but the art and music instructors' indication of their ability to show the relationships between the reading and their own particular field's development during the era would be necessarily relevant.

Let me emphasize that the history instructor's initial use of the readings would be as a basis for summarizing the "standard" interpretation of the era as a starting point for the students' inductive reinterpretation. This second process would not be elaborate. It would consist mostly of attempts to correlate what had been read with what occurred in music, art, and literature, as well as in politics, economics, or science whenever appropriate, during the same period. This correlation might well be carried out on the basis of "educated" guesses about what should have occurred, given the representative type of reading by way of introduction. It seems valuable to me to give the students a chance to guess incorrectly in order to deal better with the actual inconsistencies of history and cultural development. The teacher already is in a position to know what took place, but the fact of artistic production or political development does not in itself create understanding of why and how the fact happened. I believe this is one reason the student Evaluation Inventory resulted in the contradiction that the students pointed out, namely, in Question 30, that history appealed to them least, and in Question 34, that history caused them to do the most thinking. I believe, further, that if the thinking done by the students were guided toward some version of the "discovery" method, history would begin to appeal to them more.

Taking one representative reading from the book list for last year's course, I would like to suggest briefly and incompletely how the process described above might be incorporated into a typical weekly schedule. During the weeks prior to

Christmas, The Agony and the Ecstasy, by Irving Stone, was assigned as a subordinate part of the overall treatment of the Renaissance. I would elevate this same book to a central position. Using whatever devices are necessary to assure that the students had read the book, I would have the history instructor juxtapose the usual generalizations about the Renaissance with the demonstration or lack of demonstration of these generalizations in the Stone book. The instructor should, further, explicitly assess the book as to its historical values, not only in terms of what it includes but also in terms of what it does not deal with. From the here the class could move to a closer analysis of the artistic expectations which the book foreshadows, this work being done under the guidance of the art instructor. I would withhold slides of works by the great painters, sculptors, and architects until the class had reached a consensus as to what they thought the art should be like. This would not avoid "coverage" at all, but it would put the survey of art into a less rigid context which demanded that the students revise and correct any false assumptions. Next the class could work directly in the Communications session with The Agony and the Ecstasy, the book now providing the model for the students' own attempts at critiques of art, for their understanding of a literary genre, and for their lessons in the relationships between the work of art and the age in which it is produced. As to how music fits in with the book, I can only suggest to the music instructor that there may or may not be a formula which can be devised. There should not be any predetermined necessary connection between all four parts of the course in each instance; if, in this case, the connection is not clear, then the reasons why this is so should become the topic of investigation.

This type of procedure will require substantial revision in the course outline, perhaps more than is possible at this time. Yet I would caution against the simple elimination of some of last year's material as a method of dealing with the question of too much coverage. The concentration upon fewer topics by means of carefully selected assigned readings may indeed lead to the use of more material in order to test assumptions and remake interpretations.

SUMMARY OF EVALUATIVE DISCUSSIONS WITH HUMANITIES STUDENTS

1/28/65

The following reactions were forthcoming during a series of discussions with small groups of students from the Humanities course. No group numbered more than seven. An attempt was made to have represented in each group as wide range of points of view as could be guessed at.

The students' opinions were offered freely and frankly and each group's reactions was independent of the others. Nevertheless, there was a wide general agreement amongst the comments made by each of the groups separately. The most commonly expressed reactions were as follows.

1. All groups agreed that double session lecture days are difficult and painful. Some students find it simply impossible to maintain good attention over the whole time, whether the sessions are shared by two teachers or handled by one alone.

2. There was a general desire expressed for more directed discussion following each lecture. Emphasis was placed, however, upon having the discussion led by those members of the teaching team most familiar with the subject matter. In other words, two discussion groups if two teachers are in a position to lead them; three or four if more of the teachers are prepared. (*Note: The students acknowledged that sometimes no questions are forthcoming from the members of the discussion groups. In such circumstances they urge that questions be directed by the teachers.)

3. There was practically unanimous agreement that an appreciable amount of the time large numbers of students are unsure of what they are expected to look for in a lecture or other presentation. The suggestion was made that a greater effort be made to stress those ideas most significant at the moment. It was agreed that study guides and work sheets are useful if they are not too extensive and if the teacher refers to them frequently while talking. (*Note: The necessity for constantly pointing out what the students should particularly look for is crucial. A responsible student, for example, said that she had missed certain ideas not because she hadn't heard them but because at the time she had selected, apparently mistakenly, other points as being more important.)

4. Much of the discussion time was spent in expressing the reaction that in general the material of the course is being covered too fast, too extensively, and in not enough depth.

a. Art

(1) The request was made on a broad basis that there be not so much coverage in art and that the material be covered more deliberately and in greater depth.

(2) It was suggested that for the art presentations there be guide sheets whenever possible indicating what was to be seen (with the names spelled out, etc.) and emphasizing the particular points to look for.

(3) The general opinion seemed to be expressed in a desire to have more paintings by one painter rather than single paintings by a variety of painters.

(4) In addition, the hope was expressed that there could be repetition of certain of the paintings both at the time of the first presentation and later when appropriate.

b. Literature

(1) Students endorsed more first-hand encounters with literature, like the three-day study of Oedipus, the King.

(2) They urged wider use of study sheets to guide their understanding of lectures and discussions.

c. History

(1) Perhaps the most unanimous reaction in all of the discussions was that the members of the group are unable to keep up with the volume of material presented in the history sessions. There seemed to be a general feeling that the sessions are too long and that too much material is covered too fast. (*Note: It was pointed out to the students that the fault here lay in the job assigned to the history instructor by the team in the course of the planning last summer. It was mentioned that the team has already agreed that double sessions in history are undesirable and that the material should be covered more deliberately.)

(2) The students generally urged that they be introduced to the historical material in greater depth even at the sacrifice of some of the material.

d. Music

(1) In general the students feel that the pace at which the music sessions go is good.

(2) They particularly appreciate the change of pace represented by moving from lecture to demonstration on the piano, etc.

(3) They urge the use of study guide sheets, handed out in advance to help them in following the discussion and in determining points of emphasis.

(4) The students felt that there was a tendency in music to assume too much technical understanding on the part of the students and to pass over some of the technicalities too fast.

e. Communications

(1) It was widely felt that not enough time is being devoted to drill on English skills.

(2) The students find a double period of communications difficult to cope with unless there is a marked change in the nature of the work during the second session.

5. The students are still bothered by a sense of skipping around, that is, a lack of continuity in the course. Opinions were split as to whether it would be better to handle all of the music, for example, of a period in successive classes, then moving on to art or literature or whatever--rather than trying to integrate the subject matter by mixing the sessions. (*Note: This lack of continuity is something of which the team has been conscious. The elimination of this problem appears to be one of our chief goals.)

Several students mentioned that it would be helpful to have a single text to aid them in tying together various aspects of the course. It was pointed out to them that no such text exists for the Humanities but the point was well taken.

6. Most students felt that it would be helpful if the sessions by visitors could be more clearly anticipated and more closely woven into the program of the course.

7. Reactions to the mid-year exam were, in the very large majority, favorable. Almost all students agreed the exam was fair, though challenging.

In the course of these discussions the criticism was offered on a constructive basis and in good spirit. There was no sign of carping criticism and the students seemed willing to acknowledge their own deficiencies from time to time.

HUMANITIES: EVALUATION INVENTORY--June 10, 1965

1. For someone who doesn't know what the term means, how would you explain the Humanities?

2. List below those individual sessions in the Humanities course this year which you can now call to mind most clearly. In the blank spaces at the right, put a check mark if you remember it with pleasure, an "X" mark if not.

   a. __________

   b. __________

   c. __________

3. What period or culture that we studied interested you most? Why?

4. Several "post holes" (specific periods in history arbitrarily selected by the staff) were studied. Are there any other periods you would substitute for those that were used (one or more), and if so, why?

5. What part of the course did you find least appealing?

6. If the subject matter in the course were going to be extensively changed,
   (a) what would you want to see left unchanged? (List 3)

   (1)

   (2)

   (3)

   (b) what would you suggest should be changed first? (List 3)

   (1)

   (2)

   (3)

7. If you were beginning the twelfth grade next year and had the chance to enroll in the Humanities course, would you do so? Explain why or why not.

8. Have you found the Humanities course too easy?
   too difficult?
   about right?

   If too difficult, please explain why:

9. From which of the following do you feel that you learned most? (Check one)

Large group lectures and demonstrations ____
Small group discussions ____
Individual project work ____

10. Which of the following activities did you enjoy most? (Check two)

a. Readings ____ c. Projects ____ e. Music listening____
b. Lectures ____ d. Discussions ____ f. Viewing slides____

g. Movies ____ i. Programs put on by visitors ____
h. Communications sessions ____

11. Please write down a suggestion for each of the following:

a. Large group sessions:

b. Small group discussions:

c. Communications sessions:

d. Individual work:

12. If you were questioned by a student invited to take the course next year, would you recommend that he accept? Why or why not?

13. In your opinion, do your classmates who have not taken Humanities this year have a reasonably accurate impression of what the course is?

14. Describe briefly the attitude toward the Humanities course of your acquaintances who are not in it.

15. How do your parents feel now about your having been in the course this year?

enthusiastic___ satisfied___ dissatisfied___ other____ (please describe)

16. Has your attitude toward this course changed in any way during the school year? More than once? As well as you can, state how and why:

17. What did you learn from studying history, literature, art, and music together that you might not have learned if you had studied them separately?

18. How do you feel about having been taught by four teachers instead of one or two?

19. Would you like to have all of your small group discussion sessions led by the same teacher for the entire year?

20. What was the most successful part of the course?________

What was the least successful?_______________ Can you explain why one part worked and the other failed?

21. Of all the periods or cultures before 1900 that you studied, which seemed to have the clearest relation to your own life and times?____________________________ In what way was that period different? In what way was it similar?

22. With respect to independent reading, did you find yourself doing more this year than in the past?________ less?______ about the same?________

23. How much did you use the recommended reading list handed out in your notebooks at the beginning of the year? Extensively?_____ Occasionally?_____ Not at all?_____

24. Did you read any books because they were suggested or discussed in class (other than those which were specifically assigned)? _____ _____
(yes) (no)

Titles_________________________ _____________________

25. Of the books read by your own choice this year, which would you recommend most highly?

26. Of the books assigned in class this year, which did you like best?___________________________ Which did you like least?___________________________ Which did you find most difficult?_____________________________ Which would you eliminate, if any?____________________________

27. Did you think that there was a close enough relationship between the movies shown and the rest of the course? Comment, if possible.

28. In the blanks to the right of the titles, write your order of preference of the motion pictures shown in class this year:

(a) "A Raisin in the Sun" _____
(b) "Death of a Salesman" _____
(c) "The Caine Mutiny" _____
(d) "All the King's Men" _____
(e) "The Ox-bow Incident" _____

Place a check mark beside any movie (above) which you actively disliked. Circle the one which in your opinion was of most value in the course.

29. If you could cite only one thing, what was the high point in the course for you?

30. Check the one subject which appealed to you most.

art____ communications____ history____ music____

literature____

31. Being as objective as you can, do you believe that as a member of the class, you contributed ________ (a great deal)

________ (about average) ________ (a little)

32. Do you feel that from being in the course you gained:

________ (a great deal) ________ (about average) ________ (a little)

33. When the teachers were lecturing, did they explain thoroughly enough for you to understand?

34. What part of the course caused you to do the most thinking?

35. Did you have enough opportunity to express your opinions in class? ____ (yes) ____ (no)

36. Did you have enough opportunity to ask questions? ____ (yes)

____ (no)

37. Even without having received some of them back, did you find the project work which you did of value to you?

38. Make a suggestion concerning the assigning and/or carrying out of projects.

39. How often were you bothered by the feeling that what was studied on one day was not related to what was taken up the next? Often?_____ Occasionally?_____ Not at all?___

40. Did you like switching from history to music one day, then from history to art or literature the next? ____ (yes) ____ (no)

41. Did you feel that you were assigned enough reading to help you understand the classroom sessions? ____ (yes) ____ (no)

42. How much do you feel that the Communications sessions helped your written work? ________ (a great deal) ____ (some)

________ (very little) Comment further, if possible.

43. Not counting test days, what single class would you like most to repeat?______________________________ Which would

you like least to repeat?______________________________

44. Amongst the painting or the sculpture which you saw and heard discussed, what would you like most to own, if any?

45. In your opinion, what man or event studied in this course did most to affect the course of history?

46. As we accumulate different experiences, our attitudes toward the arts change. Do you feel that your attitude toward music or art has changed this year? ________ (yes or no)

Please explain your answer as clearly as you can.

47. Do you think the four areas--literature, history, music and art--were integrated as they were presented this year or do you think of them as separate and distinct?

48. Please write down a suggestion for the handling of each of the following:

a. Music:

b. Art:

c. History:

d. Literature:

49. Do you feel that the trips to the Miller Art Center and to the church to hear the organ were profitable experiences? Please explain your answer.

50. What is your chief reaction to this pilot project in the Humanities?

51. What was the chief value of this course to you personally?

52. In the space below, please write any additional comment which you think may be of help to us in evaluating the course.

2 of 3

On June 10 and 11, 1965, the pilot Humanities class in the High School was given two versions of an Evaluation Inventory to complete: the first, of 52 items (copy attached), was unsigned; the second, a digest of the first, with certain items added, was signed by each student--but each was given the option of omitting items if he chose.

46 of the 48 students who took the course were present to complete the long inventory. What follows is a digest of the compilation of responses to most of the items therefrom. (The items which are omitted in this compilation elicited a wide and unpatterned scattering of responses, responses of such a nature as not to lend themselves to summary, or are answered equally well in an item included herein.)

The immediate significance of the total compilation, of course, lies in the contribution which it can make to the overall view of and reaction to the course by those most closely associated with it, primarily the teachers and the consultants.

(Note: The attached compilation from the Inventories was done in its entirety by a secretary, in order to avoid possible bias on the part of any of us involved in the planning and teaching of the program.)

DIGEST OF RESPONSES TO HUMANITIES EVALUATION INVENTORY

June 10, 1965

3. What period or culture that we studied interested you most? (5 blanks)

Answers

a. Golden Age of Greece; mythology; ancient Greece; Greek civilization. 17

Reasons given: reflects today's culture and its fate could easily be ours; foundation for all that followed; so much can be learned from ruins of ancient temples; paintings, ruins, and sculpture were interesting and something to remember.

b. Modern 8

Reasons given: because I live in it.

c. Renaissance 6

Reasons given: great things were developing in music, art, and all fields; explains rebirth of man's interest in knowledge and the betterment of society.

7. If you were beginning the twelfth grade next year and had the chance to enroll in the Humanities course, would you do so? Explain why or why not. (4 blanks)

Answers	
a. Yes	27
b. No	11
c. Don't know	4

Reasons given for "no" answers suggested that the course covered too much, moved too fast, was confusing.

9. From which of the following do you feel that you learned most?

Answers	
a. Large group lectures and demonstrations	20
b. Small group discussions	25
c. Individual project work	2

10. Which of the following activities did you enjoy most?

Answers	
a. Programs put on by visitors	26
b. Movies	24
c. Music listening	17
d. Discussions	13
e. Projects	9
Viewing slides	9
f. Readings	6
g. Communications sessions	4
h. Lectures	1

12. If you were questioned by a student invited to take the course next year, would you recommend that he accept? (7 blanks)

Answers	
a. Yes	30
b. No	7
c. It depends	2

15. How do your parents feel now about your having been in the course this year? (4 blanks)

Answers	
a. Enthusiastic	11
b. Satisfied	21
c. Don't know	2
d. Other (no pattern to answers)	8

16. Has your attitude toward this course changed in any way during the school year? More than once? As well as you can, state how and why. (5 blanks)

Answers	
a. Yes	31
b. No	9
c. More than once	21

Reasons given: 19 of those who commented liked the course better as the year went on; 6 became disappointed during the year.

18. How do you feel about having been taught by four teachers instead of one or two (4 blanks)

Representative answers	
a. Like it; expert background in each subject; not so monotonous; more interesting and enjoyable; if you don't get along with one, you can try another; variety.	33
b. Did not like it	2
c. It is to our advantage although it is a little harder.	2
d. Don't care	2

22. With respect to independent reading, did you find yourself doing more this year than in the past? less? about the same? (2 blanks)

Answers	
a. More	13
b. Less	6
c. About the same	25

24. Did you read any books because they were suggested or discussed in class (other than those which were specifically assigned)? (2 blanks)

Answers

a. Yes	27
b. No	16
c. Can't remember	1

Titles

Catcher in the Rye	4
Lord of the Flies	4
1984	3
To Kill a Mockingbird	3
The Fountainhead	3
Death Be Not Proud	3
On the Beach	3
J. B.	1
Quiet American	1
The Spy That Came in From the Cold	1
Of Human Bondage	1
The Agony and the Ecstasy	1
All the King's Men	1
The Crucible	1
Brave New World	1
The Pearl	1
Black Like Me	1
The Miracle Worker	1
Lost Horizon	1
My Lord What a Morning	1
They Were Expendable	1
The Last Hurrah	1
The Robe	1
Exodus	1
Oliver Wiswell	1
East of Eden	1
We Shook the Family Tree	1
Travels with Charlie	1
For Whom the Bell Tolls	1
Tiger at the Gate	1

26. Of the books assigned in class this year, which did you like best? Which did you like least? Which did you find most difficult? Which would you eliminate, if any?

Answers

a. Best	(3 blanks)
Anthem	22
A Day in the Life of Ivan Denisovich	12
Animal Farm	5
Oedipus, the King	2
Mythology	1
The Agony and the Ecstasy (not assigned)	1

b. **Least** (10 blanks)

Animal Farm	10
Anthem	8
A Day in the Life of Ivan Denisovich	8
Oedipus, the King	3
Greek Mythology	3
Of Human Bondage (not assigned)	1
Catcher in the Rye (not assigned)	1
None	2

c. **Most difficult** (17 blanks)

A Day in the Life of Ivan Denisovich	9
Anthem	8
Readings in Western Civilization	3
Oedipus, the King	2
Mythology	2
Animal Farm	1
Nun's Priest Tale	1
The Prince (excerpt)	1
None	2

d. **Eliminate** (13 blanks)

None	15
A Day in the Life of Ivan Denisovich	4
Greek Mythology	4
Animal Farm	4
Anthem	3
Oedipus, the King	2
Readings in Western Civilization	1

e. 1 said all are very important

27. Did you think that there was a close enough relationship between the movies shown and the rest of the course? (5 blanks)

Answers

a. Yes	37
b. No	1
c. Sometimes	2
d. Most of the time	1

Representative Comments

These movies helped us to see how and why people act as they do in different situations.

Showed man's determination to improve himself--how man has to guard against his own self-destruction.

Excellent--and the discussions afterwards were very beneficial.

Went too deep into motives in the movies.

28. In the blanks to the right of the titles, write your order of preference of the motion pictures shown in class this year: (8 blanks)

	1st	2nd	3rd	4th	5th
a. The Caine Mutiny	10	9	8	5	6
b. A Raisin in the Sun	14	4	8	10	3
c. All the King's Men	9	9	8	8	4
d. The Ox-bow Incident	4	11	5	6	12
e. Death of a Salesman	2	6	10	9	11

Place a check mark beside any movie (above) which you actively disliked. Circle the one which in your opinion was of most value in the course.

Disliked	(14 blanks)
a. Death of a Salesman	10
b. A Raisin in the Sun	7
c. The Ox-bow Incident	7
d. All the King's Men	6
e. The Caine Mutiny	1
f. Disliked all 5--found them too morbid and depressing	1

Most value	(14 blanks)
a. A Raisin in the Sun	14
b. All the King's Men	7
c. The Caine Mutiny	5
d. The Ox-bow Incident	4
e. Death of a Salesman	2
f. (2 said all were excellent or good)	

31. Being as objective as you can, do you believe that as a member of the class, you contributed a great deal, about average, a little? (2 blanks)

Answers	
a. Great deal	6
b. About average	22
c. A little	16

32. Do you feel that from being in the course you gained: a great deal, about average, a little? (5 blanks)

Answers	
a. Great deal	22
b. About average	12
c. A little	7

33. When the teachers were lecturing, did they explain thoroughly enough for you to understand? (4 blanks)

Answers	
a. Yes	10
b. No	12
c. Sometimes	20

35. Did you have enough opportunity to express your opinions in class? (3 blanks)

Answers	
a. Yes	34
b. No	7
c. Sometimes	2

36. Did you have enough opportunity to ask questions? (4 blanks)

Answers	
a. Yes	37
b. No	3
c. Sometimes	2

37. Even without having received some of them back,* did you find the project work which you did of value to you? (5 blanks)

Answers	
a. Yes	30
b. No	8
c. Some	2
d. Don't know	1

*Explanatory Comment: There was some confusion and lost motion in the assigning of projects early in the year. Certain of the results were weak, but we felt that the fault lay with the teachers as much as with the students. All projects after Christmas were evaluated and returned.

39. How often were you bothered by the feeling that what was studied on one day was not related to what was taken up the next? (4 blanks)

Answers	
a. Often	16
b. Occasionally	21
c. Not at all	5

Team Comment: This is one area in which we are conscious of a real need to improve our planning and presentation.

40. Did you like switching from history to music one day, then from history to art or literature the next? (3 blanks)

Answers	
a. Yes	21
b. No	21
c. Yes and no	1

Team Comment: An interesting--and representative--division of opinion.

42. How much do you feel that the Communications sessions helped your written work? (3 blanks)

Answers

a.	A great deal	12
b.	Some	23
c.	Very little	8

Director's Comment: Communications was mentioned often in Items 5 and 20 as among the least appealing and least successful aspects. Most students wanted more time devoted to it and on a more regular basis. This is fair-minded criticism. We did get away from the double-session every Wednesday originally planned. Next year--two one-half sessions a week, I think.

44. Amongst the painting or the sculpture which you saw and heard discussed, what would you like most to own, if any?

Representative responses

a.	Michelangelo's Pieta	10
b.	Mona Lisa	
	Anything by Frans Hals or Renoir	
	Last Supper	
	Brancusi's Bird in Flight	
	Jacques Louis David	
	Frans Hals' painting	
	Man With a Beer Keg by Hals	
	Rodin's The Thinker	
	The Last Judgment	

45. In your opinion, what man or event studied in this course did most to affect the course of history? (15 blanks)

Answers

Karl Marx	9

The remaining 22 answers were widely scattered.

46. As we accumulate different experiences, our attitudes toward the arts change. Do you feel that your attitude toward music or art has changed this year? Please explain your answer as clearly as you can. (5 blanks)

Answers

a.	Yes	38
b.	No	2
c.	Some	1

d. Sample comments:

I didn't know they were so closely connected.
They have more meaning.
Understand them better, but still don't care for some parts.
Learned a lot about music I hadn't understood before.
Learned quite a bit more than I ever knew before about art.

Like art better.
Never liked classical music until this year.
Gained interest in art and music.
Knowing about something helps you to enjoy and appreciate it.
I learned to like, know, and appreciate art and music.
Understanding brings it closer.
Better appreciation of the arts.
Learned to appreciate art and "Longhair" music.
Taken great liking to different types of music instead of just "rock and roll".
Learned more about each than I'd ever known before.
Classical music and art just doesn't appeal to me.
Know what to look for in a painting and to listen to in a piece of music.

47. Do you think the four areas--literature, history, music and art--were integrated as they were presented this year or do you think of them as separate and distinct? (4 blanks)

Answers	
a. Integrated	32
b. Separate	8
c. Integrated in some aspects	2

50. What is your chief reaction to this pilot project in the Humanities?

Representative Comments:
Good
Feel some pride at being one of 48 selected for course.
Very interesting and helpful
Very worthwhile
Very enlightening
Will be very helpful when the rough spots are ironed out.
Glad I took part in it--feel it has been a successful year--I am satisfied.
It has great possibilities.
Wonderful that S.H.S. undertook this experimentation.
Appreciate life more.
Best thing to come along in a long time.
Year of hard work.
Don't like it.

51. What was the chief value of this course to you personally?

Representative Comments:
Helped me to think a lot about what is happening in the world today.
Expanded my interest in life and learning to understand the things around me.
Learned how closely these subjects were related to one another.
I can relate things to one another; they aren't separated any more.
Gave me well rounded background in many things.
Helped me to understand music and art and relate it with history and English.
It helped me to better understand man and why he does the things he does.
Appreciate life more.
Appreciate finer things in life (opera, sculpture, and good literature).
Something I wouldn't have gotten in any other school.

52. In the space below, please write any additional comment which you think may be of help to us in evaluating the course.

Representative Comments:
Tried to cover too much too fast and in too short a period.
Give weekly quizzes: then the exams wouldn't be so difficult.
Stay on one subject for a longer period of time instead of jumping around as much as this year.
On the whole very good; certain coverage needs to be slowed down in order for a complete understanding.
I think that all students, college-bound and non-college-bound, should be given an opportunity to take this course.
More valuable just for students going to college.
Very good--but feel English and history previous year were of more value.
Far more interesting than the regular English and history classes.
A number of students have disliked the course because they have had to think and work for a result. I think the only way to appreciate and learn about this course is to work.
Make mid-years and finals an essay exam--an exam on which you can write what you feel and not so much what you remember.
Course should be continued.
Successful.
Very helpful.
Very good course.

In order to arrive at the following charts, a study was made of the permanent record of each of the forty-eight students who took the Humanities course during the past school year. The purpose was twofold: (a) to determine for each student his average level of performance in high school English and in History, prior to the 1964-65 school year; (b) to strike an average of the student's level of performance in all of his courses in high school, prior to the 1964-65 school year.

At the same time a record was kept of the number of members of the Humanities class who had, at any time during grades 9-12, taken one of the available elective courses in music or in art.

CHART I - Level of Achievement in Humanities as Compared to Average Past Performance in English and History (48 students)

Essentially the same	I.	XXXXXXXXXXXXXXXXXXXXXXXX	(24 students)
Noticeable improvement	II.	XXXXXXXXXXX	(11 students)
Marked improvement	III.	XXXXX	(5 students)
Noticeable drop	IV.	XXXXX	(5 students)
Marked drop	V.	XXX	(3 students)
Had Elected Art	VI.	XXXXXXXX	(8 students)
Had Elected Music	VII.	XXX	(3 students)

KEY: Column I - Preserved essentially the same grade in the Humanities as in past English and History classes
Column II- Achieved noticeable improvement in Humanities grade over past record in English and history.
Column III- Achieved marked improvement in Humanities
Column IV- Registered a noticeable drop in Humanities grade, compared to past achievement in English and history.
Column V - Suffered a marked drop in Humanities grade.
Column VI- Elected a course in Art during high school.
Column VII- Elected a course in Music during high school.

CHART II - Level of Achievement in Humanities as Compared to General Average Performance During High School (48 students)

Essentially the same	I.	XXXXXXXXXXXXXXXXXXXXXXXXXX	(26 students)
Noticeable improvement	II.	XXXXXXXX	(8 students)
Marked improvement	III.	XXXXXXX	(7 students)
Noticeable drop	IV.	XXXXX	(5 students)
Marked drop	V.	XX	(2 students)

KEY:

Column I	- Attained essentially the same average in the Humanities as in his general high school record.
Column II	- Made noticeable improvement in Humanities over his general average throughout high school.
Column III	- Achieved marked improvement in Humanities over general high school record.
Column IV	- Registered noticeable drop in Humanities, compared to his general high school average.
Column V	- Registered marked drop in Humanities, compared to his general high school average.

Representative Case Studies - Explanatory Note

Since the nature of this project does not lend itself to a statistical or "charted" report, an attempt has been made to provide specific explanatory information wherever possible: in the digest of the Student Evaluation, for example; in the analysis of the results of the English-History Control Test; and in the following Case Studies.

After careful deliberation, five students have been chosen whose attitudes and achievements in the course are representative of a significant group of students in the class. In the section "Anecdotal Comments," the group particularly represented by the student in question is specified.

Some background information is supplied in an attempt to define the student's relative position in the make-up of the class. In addition, in each case the student has been quoted concerning his reaction to the course, the quotations excerpted from the brief inventories signed by each student (these being digests of the full-length, unsigned inventories).

The fact that the five case studies include four girls and only one boy is of no significance in this case. Choices were made in order to provide, as far as possible, an honest cross-section of student achievement and student reaction.

In summary:

Student A symbolizes those members of the class whose past school records were strong and who continued to perform well in the Humanities.

Student B symbolizes those in the class whose past records were sound, who maintained something like the same record of achievement in the Humanities, but who in the end did not favor the course.

Student C symbolizes a number of members of the class whose past records were poor in relation to their indicated ability, but who performed well in the Humanities and endorsed the program strongly.

Student D symbolizes a small minority whose past record in school had been sound, who suffered a marked decline in the Humanities, and who strongly disapproved the course.

Student E symbolizes an appreciable proportion of the class whose past records in high school had been mediocre to poor, who began this past year by disliking the Humanities course, consequently doing badly in it--but whose work improved significantly during the year, and who strongly endorsed the course at its conclusion.

Representative Case Study - Student A (in a class of 48)

Family Background:
Father - supervisory clerk
Mother - housewife
Number of children - 5

Standardized Test Scores:

Pintner General Ability (Intermediate)	12/60,	IQ 111
Pintner General Ability (Advanced)	11/62,	105
Co-operative English Test (Reading and English Expression)	1/63,	55-69 (Total)
Co-operative English Test	2/64,	51-65 (Total)

High School Course: Commercial

Future: Ward Business School - IBM Operator

English and Social Studies Record in High School:

	9th	10th	11th
English Average -	B	A	B
Social Studies Average -	B	A	C

Record in HUMANITIES, 1964-65

1/2-Year Ave.	Midyear Exam.	Final Exam	Final Ave.
A	A	A	A

Anecdotal Comment: In terms of indicated ability, Student A falls slightly above average for the spectrum represented in the class. On the basis of past performance, her teacher-recommendations were excellent. This year she was one of the most effective and most enthusiastic participants in the course.

"A" was one of 15 students in the class who registered either noticeable or marked improvement in grade average over their past records in high school. (7 students showed marked improvement; 26 maintained very nearly the same averages as in the past; 7 suffered a drop in grade average in the Humanities as compared to their past achievement.)

"A" was one of 30 in the group who, on the general evaluation, clearly endorsed the program (as compared to 9 who were not sure and 9 who were unenthusiastic).

Quoted from "A's" evaluation of the course -

"The entire course was of great interest to me, and I enjoyed it thoroughly. It helped me gain a better understanding of man's influence on his own destiny. . . should have been made a part of this school system's program years ago so that more students could have participated in it."

Representative Case Study - Student B (in a class of 48)

Family Background: Father - truck driver
Mother - housewife
Number of children - 3

Standardized Test Scores:

Pintner General Ability (Intermediate)	12/60,	IQ 100
Pintner General Ability (Advanced)	11/62,	109
Co-operative English Test	1/63,	48-62 (Total)
Co-operative English Test	2/64,	37-51 (Total)

High School Course: Trades

Future: Building Trades

English and Social Studies Record in High School:

	9th	10th	11th
English Average -	C	C	B
Social Studies Average -	C	B	C

Record in HUMANITIES, 1964-65

1/2-Year Ave.	Midyear Exam.	Final Exam.	Final Ave.
C	D	E	C

Anecdotal Comment: In terms of indicated ability, Student B falls just about on the average for the class. On the basis of past performance, his teacher-recommendations were good. This year "B" was co-operative, but only indifferently successful. He was unenthusiastic, for the most part.

"B" was one of 26 students in the class who maintained very nearly the same averages as in their previous years of high school.

"B" was one of 11 students who would not enroll in the Humanities class if given another opportunity. His reason: "I think I would have learned more by taking two separate courses" (viz. English and social studies).

In answer to the question, "What is your chief reaction to this pilot project. . .?" "B" wrote, "It is quite good, and I am sure that in the future it will work out to be a very worth-while subject."*

*(Presumably "B" either meant that, once improved, the course might be worth-while for someone other than himself; or his answer reflects his reluctance to be blunt on this question.)

Representative Case Study - Student C (in a class of 48)

Family Background: Father - electrician
Mother - housewife
Number of children - 5

Standardized Test Scores:

Pintner General Ability (Intermediate)	12/60, IQ 110
Pintner General Ability (Advanced)	4/63, 116
Co-operative English Test	1/63, 62-76 (Total)
Co-operative English Test	2/64, 58-72 (Total)

High School Course: General

Future: Secretarial Training

English and Social Studies Record in High School:

	9th	10th	11th
English Average -	C	D	C
Social Studies Average -	C	B	C

Record in HUMANITIES, 1964-65

1/2-Year Ave.	Midyear Exam.	Final Exam.	Final Ave.
B	B	A	A

Anecdotal Comment: In terms of indicated ability, Student C falls in the above average range for the class. Her past performance in high school had been poor; at one point she was a potential drop-out. Her despondency about school resulted in large part from the effects of poor health. According to her teacher-recommendations at the time that the Humanities class was being selected, "C" was just beginning to "come alive."

"C" was one of 7 students whose grades showed marked improvement over their past records in high school.

"C" was one of 30 in the group who clearly endorsed the program.

Quoted from "C's" evaluation of the course - "I believe the Humanities should be continued, not only for non-college-bound students, but for college-bound also. This would give them a basic knowledge for any liberal arts course... The longer I was in the course, the more I enjoyed it."

Representative Case Study - Student D (in a class of 48)

Family Background: Parents - divorced
Father - deceased
Student lives with guardian
Brothers and sisters - 9

Standardized Test Scores:

Pintner General Ability (VI)	10/58,	IQ 100
Pintner General Ability (Intermediate)	12/60,	112
Co-operative English Test	1/63,	26-40 (Total)
Co-operative English Test	2/64,	58-72 (Total)

High School Course: Commercial

Future: Undecided

English and Social Studies Record in High School:

	9th	10th	11th
English Average -	C	B	A
Social Studies Average -	C	C	D

Record in HUMANITIES, 1964-65

1/2-Year Ave.	Midyear Exam.	Final Exam.	Final Ave.
C	E	E	D

Anecdotal Comment: In terms of indicated ability, Student D falls into the average range for the class. Her past performance in high school had been slightly above average and her teacher-recommendations were good.

"D" was one of 3 students in the class whose grade average in the Humanities suffered a marked drop as compared with their past achievement.

"D" was one of 11 students who would not enroll in the Humanities class if given another opportunity.

Her reason: "No part of the course really interested me. . . I don't feel I have learned much from this course this year. Everything was too fast or you couldn't even understand what was going on."

Representative Case Study - Student E (in a class of 48)

Family Background: Parents - divorced
Father - machine tool worker
Mother - remarried
Number of children - 6

Standardized Test Scores:

Pintner General Ability (Intermediate)	12/60,	IQ 90
Pintner General Ability (Advanced)	11/62,	84
Co-operative English Test	1/63,	26-40 (Total)
Co-operative English Test	2/64,	37-51 (Total)

High School Course: Commercial

Future: Hopes for a Practical Nursing Course

English and Social Studies Record in High School:

	9th	10th	11th
English Average -	D	C	C
Social Studies Average -	D	B	C

Record in HUMANITIES, 1964-65

1/2-Year Ave.	Midyear Exam.	Final Exam.	Final Ave.
D	E	D	C*

Anecdotal Comment: In terms of indicated ability, Student E falls below the average range for the class. Her past performance in high school had been below average. (At graduation she ranked 205th in a class of 223.) Her teacher-recommendations were cool.

"E" was one of 15 students in the class who registered noticeable improvement in grade average over their general averages in the past.

"E" was one of 30 in the group who clearly endorsed the program. In addition, she was one of 19 whose attitudes toward the course changed in a positive direction during the year.

Quoted from "E's" evaluation of the course: "In the beginning of the year I was about ready to quit--I couldn't make head nor tail of what was going on. One day it would be art; then, perhaps, English. . . I can really say I hated it. During the last half of the year I have found the course very rewarding because it has become more organized and because I have gotten a better understanding of the course. I feel the course is worth-while and should be continued on. I feel that getting the opinions of those who took it this year will help in the future to set up the Humanities as a more organized subject."

*For the final marking period this student's grade was B. Her improvement in aspects of the course was striking throughout the last half of the year. The low grade on her Final Examination resulted in large part from inadequate foundation in the first half of the year.

Tests and Examinations

Most of the testing done in this course during the year has been of the essay type. (Three examples are among the samples which follow.) At midyear, however, it was the opinion of the members of the teaching team that the students would profit from an extensive testing of reasonably detailed knowledge.

Although it was not a perfect instrument, by any means, the Midyear Examination (attached) was evaluated both by students and teachers as challenging, fair, and worth-while.

On the basis of the experience at midyear and the point of advance reached by the class in June, it was decided that the Final Examination would employ very much the same format. This time, however, instead of being administered during one double session, it was given over a period of two days.

The Final Examination was corrected and graded jointly in the course of one long evening spent at the home of Mr. Bateman. We feel that we have something to learn about constructing sound examinations as a joint project--it is not easily done without close and long-term consultation. The attached examination leaves a significant amount to be desired. The general consensus of the class and the teachers, however, was that, taken all in all, it is demanding, but fair. Certainly some of the individual questions are invalid.

(Note: 10 of the 14 students who had A or B on the Final Examination also had A or B on the Midyear. All but one of the students who had A or B on the Midyear had A or B on the Final.)

1. Distribution of Grades on the Final Examination:

A (87%+) - 5

B (77%+) - 9

C (72%-76%) - 11*

D (60%-71%) - 11*

E (Below 60%) - 12

Class Median - 74%

*The gap between raw scores (on the basis of 200 answers) determined the line between C and D.

2. An evaluation of the failures on the test revealed that six, exactly half, were scored by students who, because of their limitations academically, were not expected to pass a test of detailed recall, though in other ways they had demonstrated throughout the year progress in and benefit from the course. A subjective judgment would conclude that the other six were, almost certainly, the result of failure to study effectively.

3. Examination questions missed by all, or all but one, of a representative group of students:

   #'s 57, 69, 71, 85, 86, 90, 109

4. Items missed most frequently on a representative sampling:

   Art - 71, 75h, 85, 86, 90, 114, 117

   English - 11, 57

   History - 40, 45, 104, 105, 106, 107, 109

   Music - 36, 66, 69, 99

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Marking Period Test - THE HUMANITIES 11 November 1964

Special Note

Give your attention to each page of the test separately. Since there are choices on each page, the test is not as long as it may look. Remember, the clarity of your answer is nearly as important as the answer itself.

- Page 1 -

(Approximately 8 minutes)

Answer 3 out of 5

1. We have many musical instruments. Name at least two categories under which instruments may be classified:

2. In describing songs or instrumental pieces which you like, what are three musical terms that you could employ?

3. Do you have a favorite singer or instrumentalist? Describe as specifically as you can why you like this performer:

4. To make a major scale minor, do we raise or lower tones?

5. The musical alphabet is A,B,C,D,E,F,G. The following show either intervals or steps. In the column indicated, state which.

Bottom tone		Upper tone	(Answer)
A	to	D	
E	to	F	
C	to	E	
B	to	C	

*(numbered independently)

(Approximately 8 minutes)

Answer 2 out of 3

1. Why did the Greek sculptors concentrate on the human figure? Describe one example of their sculpture.

2. What elements of Greek architecture may be found in America? Do you think it is appropriate to include them in American buildings? Why or why not?

3. Select any painting that you have seen so far in the course, describe it, state what you think is the center of interest, and explain how the artist made this the focal point.

(Approximately 12 minutes)

Answer 4 out of 5

1. In a brief statement (a) give one way in which democracy in America today compares with democracy in Greece during the 5th century B. C. (b) explain one way in which democracy has changed since the time of Pericles.

2. Explain ways in which the selection of our political leaders in the recent national and state elections differs from the process of selection in ancient Greece.

3. Give some reasons why Athens became the cultural, political, and economic center of Greece in the 5th century B.C.

4. Explain one way in which Willy Loman in "The Death of a Salesman" was like Walter Lee Young in "A Raisin in the Sun."

5. "Even when laws have been written down, they ought not always to remain unaltered."--Explain why this advice from Aristotle would apply to ancient Greece and also to modern America.

(Approximately 12 minutes)

Answer 1, 2, and 3, and either 4 or 5.

1. Explain the difference between tragedy and disaster:

2. Is the death of Willie Loman tragedy or disaster? Explain your answer.

3. Music, art, and literature are included (with history) in the Humanities. Give one or more illustrations of how music, or art, or literature (or any combination of these) has provided a view into Man's past.

Choose 1

4. Describe briefly an example of tragedy taken from our own day.

5. Describe briefly an example of tragedy drawn from the past (either from story or fact).

Name:______________________ Humanities Quiz - Nov. 26, 1964

OEDIPUS THE KING
Sophocles

1. Identify clearly three significant differences between the performance of plays in 5th century B.C. Athens and the performances of plays today.

   a.

   b.

   c.

2. Circle the name of the god most closely associated with the dramatic festivals in Athens.

   Apollo Zeus Athena Dionysus Demeter Hera

3. Describe briefly, but clearly, the nature and function of the Chorus in Greek plays. Use the Chorus in "Oedipus, the King" as an example.

4. Why did Oedipus leave Corinth, where he had been brought up by Polybus and Merope, and never return?

5. In the opening scene of the play, the city of Thebes is the victim of a plague. Explain the cause of the plague.

6. From your reading of the play, give a thumbnail sketch of three of the following characters--Tiresias, Creon, Jocasta, The Messenger from Corinth, the Theban Shepherd

   a.

   b.

   c.

7. "A curse upon the man who freed my feet from the cruel bonds on the mountain, who saved me and rescued me from death. He will get no thanks from me. I might have died then and there; but now I am a source of grief for myself and all who love me."
   (a) From approximately what part of the play must the preceding speech have come?

   (b) How do you know?

   (c) Explain each of the circumstances referred to in the speech.

8. Point out the major differences between "Oedipus, the King" as a tragedy and "The Death of a Salesman" as a tragedy.

HUMANITIES TEST (Age of Revolution) 16 March 1965

General Directions: If you have followed thoughtfully the presentation of material, and the assignments in class, you have the background necessary to answer intelligently the following questions. Consider each question carefully before attempting to answer it. Examine your knowledge. In your answer, be as specific and clear as you can.

1. (5 minutes) What contrasts can you find between the painting of the Romanticists and the Classicists? Explain.

2. (10 minutes) Listed in three columns below are (a) musicians (b) painters, and (c) writers, of the 18th and early 19th centuries. Select one man from each column, (1) identify him briefly but accurately and (2) explain carefully what each has in common with the other two. (For example, in viewpoint, philosophy, or technique.)

a	b	c
Mozart	David	Rousseau
Haydn	Gericault	Wordsworth
Beethoven	Delacroix	Irving
Bach		Cooper
		Metternich

3. (10 minutes) Being as specific as possible with respect to such qualities as structure and performance (and any others that are appropriate), compare and contrast *opera* and *symphony*.

4. (10-15 minutes) Identify briefly, but clearly at least 10 of the following:

opera buffa
The Raft of the Medusa
libretto
baroque style
aria
counter reformation
coloratura
Classicism

overture
Congress of Vienna
recapitulation
King Ludwig
crescendo
The "Broken Twig" series
coda
Romanticism

cadenza
Vathek
ensemble
The Knickerbocker History of N.Y.
legato
factotum
The Oath of the Horatii

Mid-year Examination - HUMANITIES, January 1965 Part I

DIRECTIONS: (Read and follow carefully)

a. This examination contains a mixture of four types of questions:
  (1) True-False Circle T for True and F for False
  (2) Multiple Choice Write the letter of your choice in the blank provided
  (3) Completion Write the answer in the blank space provided
  (4) Matching Follow the directions given in the questions

b. The examination will be given in two parts, with a three-minute "break" between them. Remain at your seats during the break. (During this time Part I of the examination will be collected and Part II will be distributed.)

c. There are approximately 150 questions on the examination. Do not hesitate too long over any one question; go on to the next. Then if there is time before the papers are collected, go back to the items which you have omitted.

d. No questions will be answered in the course of the examination, except in the case of a question sheet which is unclearly printed.

PROCEED NOW WITH THE QUESTIONS

1. A Greek who is supposed to have written the story of the Trojan War was (a) Alexander the Great (b) Hannibal (c) Homer (d) Julius Caesar. _____(1)

2. Which were enemies in the Peloponnesian War? (a) Greece and Rome (b) Athens and Sparta (c) Athens and Persia (d) Egypt and Assyria _____(2)

3. The Greeks could not unite into one nation because (a) they had different religions (b) the Persians refused to allow it (c) the geography of the country hindered it (d) they had weak armies. _____(3)

4. The most effective method of spreading Greek culture throughout the East was (a) military training (b) religious missions (c) the Greek invention of the Alphabet (d) the export of Greek scholars,artists and scientists. _____(4)

5. The term RENAISSANCE best applies to the (a) medieval system of learning (b) rebirth of knowledge at the end of the Middle Ages (c) scientific discoveries of Newton and Faraday (d) changes that took place as the result of Luther's attacks on the Church. _____(5)

6. England broke away from the control of the Pope in religious matters during the reign of (a) Victoria (b) Henry VIII (c) James I (d) Cromwell. _____(6)

Mid-year Exam-Humanities

7. Who was the founder of the Protestant Church in Germany? (a) Martin Luther (b) John Wycliffe (c) John Calvin (d)Erasmus _____(7)

8. The Protestant Reformation made its greatest gains in (a)Spain (b) France (c) Germany (d) Italy _____(8)

9. Identify the following quotation with an appropriate person.

"A Prince is not obliged to really have all the good qualities mentioned before, but it is necessary that he appear to have them. Let him do all he can to preserve his supremacy; the means which he uses will be thought honorable and he will be congratulated by everyone." ____________________(9)

10. Does a round use imitation? _____(10)

11. Is an aria sung or played? _____(11)

12. What kind of stories are told in an oratorio? ____________(12)

13. If the class were divided into four groups and each one were singing a different tune at the same time, they would be singing chordal or polyphonic music? ____________(13)

Designate whether the following songs are a motet or a madrigal:

14. The Silver Swan ____________________(14)

15. Let Us Adore Our God ____________________(15)

16. Give Us Strength, O Lord ____________________(16)

17. The Humming Birds ____________________(17)

18. Into what language did Martin Luther translate the church hymns? ____________________(18)

. Name three ways in which the use of music today is the same as it was during the Golden Age of Greece?

19. ______________________________________(19)

20. ______________________________________(20)

21. ______________________________________(21)

22. Gregorian chant is sung on a single melodic line; is it monody or polyphony? ____________________(22)

23. In baroque music were the melodies written simply or with much decoration? ____________________(23)

24. Michelangelo was born in (a) 1475 (b) 1550 (c) 1632 _____(24)

25. "The Last Supper" was painted by (a) Titian (b) Michelangelo (c) Leonardo da Vinci _____(25)

26. The Greek column having a plain capital is called (a) Corinthian (b) Ionic (c) Doric _____(26)

27. The ceiling of the Sistine Chapel was painted by (a) Michelangelo (b) Raphael (c) Tintoretto _____(27)

28. The statue "David" was created by (a) Leonardo da Vinci (b) Michelangelo (c) Pheidias _____(28)

29. Red and Yellow are described as warm colors. T F (29)

30. "Moses" was sculptured by Leonardo da Vinci. T F (30)

31. Fresco is painting in wet plaster. T F (31)

32. Rembrandt painted religious subjects because the Dutch were intensely religious. T F (32)

33. The theme for the painting on the Sistine Chapel ceiling is "The Creation". T F (33)

34. The "Porch of the Maidens" has human figures for columns. T F (34)

35. The Italian painter's workshop is called a _______________(35)

36. Michelangelo carved "David" out of _______________(36)

37. With respect to written expression, "incisiveness" means: (a) confusion (b) wordiness (c) sarcasm (d) clarity and accuracy (e) subtle implications _____(37)

38. (Choose the one answer among the following which is incorrect.)

Geoffrey Chaucer may properly be described as: (a) The "Father" of English literature (b) A realist (c) In his day, not a professional writer (d) a contemporary of Martin Luther _____(38)

39. In a sense, the madrigal of the Renaissance period occupied the position of which of the following today? (a) hymns (b) arias (c) symphonies (d) popular songs (e) oratorios _____(39)

40. Choose the name of the god to whom the dramatic festivals in Athens were dedicated: (a) Apollo (b) Zeus (c) Athena (d) Dionysus (e) the Sphinx (f) Delphi _____(40)

41. "Raisin in the Sun" avoids becoming Tragedy by the fact that Walter Lee recognizes the fault in his own actions and, consequently, changes. T F (41)

42. The American musical show is a unique reflection of the culture of our country. T F (42)

43. The loss of lives as the result of recent avalanches in British Columbia is properly described as: (a) tragedy (b) disaster _____(43)

44. A characteristic of Athenian democracy was that (a) all adult male citizens could take part in the Assembly (b) all residents were citizens (c) women could vote (d) there was no slavery. _____(44)

45. In which field did the Athenians make the most lasting contribution to Western civilization? (a) industry (b) literature (c) militarism (d) religion. _____(45)

46. The Delian League was dominated by the city-state of (a)Athens (b) Sparta (c) Corinth (d) Thebes. _____(46)

47. Athens (a) had an especially strong navy for a time (b) had a military government similar to Sparta's (c) had a democracy founded on the equality of all inhabitants (d) was noted only for its contribution to art. _____(47)

48. The Athenian democracy reached the height of its power and influence during the (a) Age of Homer (b) Age of Alexander (c) Age of Pericles (d) Age of Tyrants. _____(48)

49. I lived in the era of cultural reawakening. My talents were varied. I painted THE LAST SUPPER. In the field of science I predicted the invention of the airplane. I am (a) Da Vinci (b) Michelangelo (c) Raphael (d) Titian. _____(49)

50. A handbook for absolute rulers was (a) Diderot's ENCYCLOPAEDIA, (b) Machiavelli's THE PRINCE (c) Plato's THE REPUBLIC (d) More's UTOPIA. _____(50)

51. Which group pairs a Renaissance artist with his native land? (a) Van Dyck-Germany (b) Rembrandt-the Netherlands (c) Da Vinci-Spain (d) Raphael-France _____(51)

52. Which was the cause of the European Renaissance? (a) the Crusades (b) the discovery of the New World (c) the Industrial Revolution (d) the Black Death. _____(52)

53. The Protestant Reformation (a) began in Italy (b) was opposed by Martin Luther (c) led to peaceful religious changes in Germany and England (d) gave the world a German translation of the Bible. _____(53)

54. The invention of the printing press (a) occurred at the time of Charlemagne's education system (b) took place in England (c) occurred around 1100 A.D. (d) helped the spread of the Renaissance. _____(54)

. Identify the following briefly:

55. Ninety-Five Theses ______________________________ (55)

56. Heresy ______________________________ (56)

57. Indulgences ______________________________ (57)

58. Papal Bull ______________________________ (58)

59. John Knox ______________________________ (59)

60. Is the "Star Spangled Banner" an example of chordal or polyphonic music? __________ (60)

61. Does a Bach fugue use imitation? ______ (61)

62. The hymns of Martin Luther were called what? __________ (62)

63. In music we use different scales; name one kind of scale. __________ (63)

64. If I were making a statement and I sang it on different pitches and in free rhythm would I be singing a cantata or a recitative? __________ (64)

65. What instrument was popular during the Golden Age of Greece and is popular today? __________ (65)

. Match each composer below with his composition.

66. Handel (a) West Side Story ______ (66)

67. Bach (b) Messiah ______ (67)

68. Bernstein (c) Little Fugue in g minor ______ (68)

69. In which kind of music was the greatest development made before the time of Bach: instrumental or vocal? __________ (69)

70. If you were going to present an oratorio, what two kinds of musical groups would you need? (a) ____________________ (70)

(b) ____________________

Mid-year Examination - HUMANITIES, January 1965 Part II

. The four words listed below can be used to describe consonant or dissonant music. Designate which each word describes.

1. Compatible ____________________(1)

2. Unrestful ____________________(2)

3. Sympathetic ____________________(3)

4. Tense ____________________(4)

5. The painter best known for his madonnas is (A) Raphael (b) Titian (c) Leonardo da Vinci _____(5)

6. "David" is shown at that moment when he (a) stands triumphant over the fallen Goliath (b) shows his fear of Goliath (c) has made the decision to fight Goliath _____(6)

7. The bottega was (a) a workshop for painters (b) the kind of shoes Italian painters wore (c) a method of painting _____(7)

8. "Chiaroscuro" refers to (a) the painters' guild (b) contrast of light and dark (c) painting in warm brown and black _____(8)

9. "The Last Supper" was painted in oil paint. T F (9)

10. Michelangelo was deeply influenced by Raphael. T F (10)

11. Titian was a Florentine painter. T F (11)

12. The Dutch painter who could catch his subjects in a more candid pose was ______________________________(12)

13. The ____________________ column does not have a base but rests on the stylobate. (13)

14. "Mona Lisa" was painted by ______________________________(14)

15. Michelangelo's statue, now at the World's Fair, is called ______________________________(15)

16. When you add "ing" or "ed" to the word benefit, would you double the t? (yes or no) _____(16)

Explain why or why not: ______________________________

17. In the blank below spell correctly the word wrongly spelled among the five which follow: taping lovelyness unneeded receive women's ____________(17)

18. In writing a precis, there is only one situation in which one may justifiably employ the words of the original. Describe that one situation.

____(18)

19. Circle those items among the following which are associated with the Reformation: The Church of England Calvinism

chiaroscuro The 95 Theses The Book of Common Prayer (19)

20. During the Dark and Middle Ages Western society was dominated by: (circle the correct responses) monarchies the Church

the middle class anarchy the Feudal System (20)

21. The Renaissance brought with it. . .: (circle the one incorrect answer among the following)

the quest for knowledge renewed interest in the arts

renewed interest in government

a rejection of the ideals of ancient Greece

greater individual initiative (21)

22. State briefly but clearly one reason for the decline of a culture (like that in Athens during the Golden Age of Greece).

____(22)

23. Identify briefly but clearly one sign of a growing and strengthening culture.

____(23)

24. Describe one sign which might suggest that our civilization today is declining.

____(24)

25. Describe one sign which would suggest that our civilization today is growing and strengthening.

____(25)

26. The idea behind Ayn Rand's novel Anthem would probably have been disapproved by which among the following? (circle your answers)

the ancient Persian rulers Machiavelli feudal lords

Pericles Martin Luther (26)

27. The most fundamental difference between the nature of ancient Greek Tragedy and the nature of modern Tragedy lies in their treatment of: (a) human nature (b) the responsibility of man for his own fate (c) women (d) war (e) love ____(27)

28. The Chorus in Greek Tragedy should be treated as: (a) comic relief (b) entertainment between scenes (c) a character in the play (d) a source of background music and dance (e) an insignificant element in the play ______(28)

29. The Iliad, a story of the Trojan War, tells about an event during the Age of Kings, was written by Homer, who lived in the Age of Nobles, and was widely known in the Golden Age of Greece. T F (29)

30. One of the following played an important part at the beginning both of The Iliad and of the play "Oedipus the King". (a) jealousy (b) a case of mistaken identity (c) a plague ______(30)

31. Mama Younger's "raggety-lookin' old plant", on the window sill in "A Raisin in the Sun", symbolized: (a) the hopelessness of the Negro's plight (b) one last hope (c) Mama's own continuing struggle to succeed against unfavorable conditions (d) Mama's selfish concern for what was hers (e) Mama's superstition ______(31)

32. Myths may be described as being, in a sense: (circle all correct answers)

early science man's attempt to equate himself with the gods

fairy tales without any basis in fact tall tales for entertainment folktales about legendary heroes (32)

33. Zeus and his brothers and sisters were the children of: (a) Chaos (b) Uranus and Gaea (Heaven and Earth) (c) The Titans Cronus and Rhea ______(33)

34. Zeus's wife (and Queen of the Olympian gods), Hera, was: (a) his sister (b) his mother (c) his daughter (d) no relation ______(34)

35. Which two of the following were Greek historians: (a) Sophocles (b) Herodotus (c) Thucydides (d) Xerxes (e) Pericles ______(35)

36. The period following the conquests of Alexander the Great and marking the spread of Greek culture is known as the (a) Augustan (b) Byzantine (c) Hellenistic (d) Periclean Age. ______(36)

37. A Greek philosopher whose ideas are still studied today was (a) Aristotle (b) Herodotus (c) Phidias (d) Zeno ______(37)

38. Because of its art and literature this city was known as "the school of Hellas". It was considered more democratic than its rival city-states: (a) Babylon (b) Thebes (c) Troy (d) Athens. ______(38)

39. The most beautiful Greek architecture was to be found in (a) tombs (b) temples (c) palaces (d) business buildings. ______(39)

40. One term not associated with advanced Greek political development was (a) democracy (b) oligarchy (c) tyrant (d) absolute monarchy. _____(40)

41. Italian leadership in art during the Renaissance was due especially to the (a) Industrial Revolution (b) wealth gained in trade (c) Reformation (d) democratic form of government. _____(41)

42. Which one of these was generally true about governments of western Europe during the Renaissance period? (a) feudal lords gained power (b) Parliamentary governments replaced divine right rulers (c) suffrage was extended to the middle class (d) absolute monarchies were established. _____(42)

43. What adjective best applies to a person who is called "machiavellian"? (a) kind (b) tolerant (c) unscrupulous (d) learned. _____(43)

44. Identify the following quotation with an appropriate person.

"To take up these two contradictory statements concerning freedom and servitude, we must keep in mind that a Christian man is really of two natures, spiritual and corporal. According to the spiritual he is called a spiritual, new, innerman; according to the corporal, he is called a carnal, old, or outward man." _______________________________(44)

45. In music, intervals are the distances between tones. Is the interval of a half step diatonic or chromatic?____________(45)

. Music is an art using sound as a medium. Match the following definitions of the elements of music:

46. (a) Melody Quality of the sound of the instrument or voice _____(46)

47. (b) Harmony High and low pitches in definite patterns _____(47)

48. (c) Rhythm Long and short tones in a definite pattern_____(48)

49. (d) Timbre Different tones blended together _____(49)

50. Name the Greek who figured out the science of intervals in musical sounds. ______________(50)

51. If one person sings a melody and other persons harmonize with him on different pitches, what kind of music is this called? _____________________________(51)

52. The chief temple on the Athenian Acropolis was the (a) Propylaea (b) Parthenon (c) Erechtheum _____(52)

53. Cool colors give the effect of advancing in a painting. T F (53)

54. Raphael painted the "Sistine Madonna". T F (54)

55. The Parthenon was dedicated to Dionysus. T F (55)

56. Art that has none of the qualities of realism is often called

____________________________(56)

57. The theme of the painting by Michelangelo over the altar in the Sistine Chapel is ____________________________(57)

58. The fugue is: (circle the correct responses) chordal music

monody imitation polyphony vocal (58)

59. Can the decline of the great Athenian state be considered a tragedy? If so, briefly why?

____(59)

60. "Death of a Salesman" is tragedy because what happened might have been avoided by those involved; "A Raisin in the Sun" did not end tragically because the central character saw his fault and changed. Briefly, where do you think the blame should be placed for the tragic clashes and deaths in "The West Side Story"?

____(60)

61. The empire of Alexander the Great extended as far eastward as the (a) Black Sea (b) Tigris River (c) Persian Gulf (d) Indus River. _____(61)

62. "Dionysus" is an example of Greek sculpture that was on the (a) Erechtheum (b) Propylaea (c) Parthenon _____(62)

63. "Moses" is the central figure on the tomb of (a) Pope Paul III (b) Pope John XXII (c) Pope Julius II _____(63).

64. The "Stele of Hegeso" is in reality a grave stone. T F (64)

65. The Propylaea is made up entirely of Ionic columns. T F (65)

66. The building that forms the entrance to the Acropolis in Athens is called the ____________________________. (66)

67. The Parthenon employs ________________columns. (Style) (67)

68. The Porch of the Maidens is on the ____________________. (68)

69. Organized thoughts are crucial in effective writing. Study the steps described below. Arrange them in the column at the right, in the most logical order. (Write the letter to the left of each description in the appropriate blank.)

a. Select details most appropriate for your purpose 1. _____

b. Begin to write 2. _____

c. Organize your details in the most logical order for your purpose 3. _____

d. Have clearly in mind your subject and the purpose for which you are writing about it 4. _____

e. Select a point of view 5. _____

f. Call to mind the whole range of facts available to you on your subject 6. _____

g. Take care to exercise clear and effective transition 7. _____

70. Put the letter assigned to your choice in column a in the blank next to the appropriate title in column b.

Column a	Column b
a. Hermes	Goddess of the Moon and of the hunt _____
b. Hera	God of the Sun and of wisdom _____
c. Apollo	King of the gods _____
d. Dionysus	God of the harvest and of wine_____
e. Athena	Patron Goddess of Athens _____
f. Zeus	Goddess of love _____
g. Artemis	Queen of the gods _____
h. Aphrodite	Messenger of the gods _____

71. At the core of the Humanities lies: (a) man's genuine concern for man (b) man's concern for history (c) man's concern for glory (d) man's concern for art (e) man's failure _____(71)

72. Circle those characteristics which characterize all three of the following - 5th century B. C. Athens, Florence in the Renaissance, our own nation today: a. interest in man's creativity b. lack of concern for human life c. the search for beauty d. interest in government for the ultimate good of man e. the thirst for knowledge

Mid-year Exam-Humanities

73. Selecting from what has been studied in this course this year, name what you consider to be three of the greatest examples of the creative mind of man.

a.______________________________ b.____________________________

c.______________________________

HUMANITIES--Final Exam Part I

1. During the Golden Age of Greece music was used for certain specific purposes. Name at least five of these purposes.

____________________(1)

____

____

____

____

2. The following names apply to either vocal or instrumental music. Mark V for vocal and I for instrumental after each name:

Madrigal_____(2)

Concerto_____

Motet_____

sonata_____

chorale_____

3. During the year you listened to recordings, among them symphonies and one particular opera. The following words pertain to opera or to symphony. Place an O for opera or an S for symphony after each word:

aria_____(3)

recitative_____

theme with variations_____

coloratura_____

rondo_____

4. Which one of these composers has written for musical shows: Haydn, Prokofieff, Bernstein, Grieg?

____________________(4)

5. Which name does not belong to this list of men: Bartok, Marx, Stravinsky?

____________________(5)

6. Name at least three of the instruments that one could have in a jazz group.

____________________ ____________________ ____________________(6)

7. Name at least one jazz artist. ____________________(7)

*(numbered independently)

8. One of these instruments does not belong with the others: violin, cello, clarinet, viola.
______________________ (8)

9. One of these instruments does not belong with the others: cymbals, castanets, maracas, trumpet.
______________________ (9)

10. From the following group of names or terms, circle the one which least fits with the others. (10)
Dionysus
Pieta
Delian League
Pericles

11. My novels telling about the hardships of the English working classes stimulated the social reform movement of the 19th century. (a) William Wordsworth (b) Charles Dickens (c) Matthew Arnold (d) Alfred Tennyson. _____ (11)

12. Venus de Milo is an example of ___________ sculpture. (12)

13. Whistler called his portrait of his mother "Arrangement in Grey and Black". T F (13)

14. The Romanticists rebelled against the restrictions imposed upon them by the Classicists. T F (14)

15. Most of Michelangelo's statues were cast in bronze. T F (15)

16. At the time of Napoleon, David was the absolute dictator of French painting. T F (16)

17. Rembrandt and Michelangelo were painting at the same time. T F (17)

18. The ceiling of the Sistine Chapel was painted by (a) Raphael (b) Leonardo da Vinci (c) Michelangelo _____ (18)

19. Name one common form of propaganda which is legitimate and to which we are all subjected daily.
______________________ (19)

20. If you were to compose a piece of music, what are three of the elements that you would include?

________________ ________________ ________________ (20)

21. A painting is seen and a piece of music is heard, yet they are similar in certain aspects. Name three similarities between the two.

________________ ________________ ________________ (21)

22. One of the following words does not belong with the other words. Draw a line under it: diatonic, chromatic, consonance, libretto, dissonance. (22)

23. The opera and the oratorio are similar in a number of characteristics. Write at least three similar characteristics.

____________________ __________________ ___________(23)

24. The following statements are true or false. Write T for true or F for false after each statement:

A fugue is a form of monody. _____(24)

A chromatic step is a distance between two tones. _____

Continue as in question number 24 with the following sentences:

25. Pythagoras was a scientist during the eighteenth century. _____(25)

26. Major and minor are names for Greek modes. _____(26)

27. Name the composer of the "Messiah". ____________________(27)

28. Some men dedicated much of their music to something they called "nationalism". Underline the men who tried this: Bach, Handel, Mussorgsky, Borodin. (28)

29. Which two of these composers composed impressionistic music: Debussy, Tchaikowsky, Ravel, Liszt?

____________________(29)

____

30. A particular kind of music was developed before the 1700's. It was either vocal or instrumental. State which one you believe it was and why. (30)

31. Jazz is a kind of American music. What are two basic ingredients of jazz? (31)

32. What is opera buffa? (32)

33. The following statements are true or false. Designate which each one is by placing either T or F after the statement:

Wagner wrote music dramas. _____(33)

Mozart was a child prodigy. _____

Beethoven was in the employ of the King of England. _____

34. Continue as for 33:
Haydn was a contemporary of Bartok. _____(34)

Bach wrote fugues. _____

35. When we say that popular songs are often written in A B A form, what does this mean? (35)

36. What does atonal mean as a musical term? (36)

37. How would you explain the difference between the music of the classical period and that of the romantic period in history? (37)

From the following groups of names or terms, circle the one which least fits with the others.

38. Mein Kampf
The Prince
Das Kapital
The Agony and the Ecstasy (38)

39. dialectical
antithesis
Engels
Wordsworth (39)

40. Congress of Vienna
reactionary
Holy Alliance
Democracy (40)

41. Seville, Barber of
Bartolo
Basilio
Siegfried (41)

42. I was considered a child genius, since I wrote my first minuet at the age of five. My greatest composition was REQUIEM but I am better known for the Operas DON GIOVANNI and the MARRIAGE OF FIGARO. (a) Bach (b) Goethe (c) Mozart (d) Strauss. _____(42)

43. Charles Darwin developed the theory that (a) germs are the cause of diseases (b) the earth revolves around the sun (c) evolution takes place through the process of natural selection. ____(43)

44. Which term best describes the economic policy favored by Karl Marx? (a) reciprocal tariffs (b) fascism (c) laissez-faire (d) socialism. _____(44)

45. The Congress of Vienna tried to (a) continue the work of Napoleon I (b) restore aristocratic rulers to their thrones (c) enable the people to attain "liberty, equality, fraternity" (d) support the establishment of representative government. _____(45)

46. In a brief statement explain what each of the names in the following group has in common.

"The Ox-Bow Incident", "All the King's Men", Animal Farm

(46)

47. The French painters who were concerned with the study of light are known as _______________________(47)

48. The sculptured figures of the Golden Age of Greece were more poised and less dramatic than some of the later Greek sculptures. T F (48)

49. Rembrandt painted religious themes in response to demands from the Roman Catholic church. T F (49)

50. The "Mona Lisa" was painted by Leonardo da Vinci. T F (50)

51. Oil paint is the oldest form of painting known to man. T F (51)

52. Renoir believed that the Impressionists were too limited in their concern with light in relation to their painting. T F (52)

53. The artist who lived and painted in Tahiti was (a) Vincent van Gogh (b) Gauguin (c) Toulouse-Lautrec. _____(53)

54. "Girl in the Mirror" was painted by (a) Picasso (b) Homer (c) Wyeth. _____(54)

55. The concept of "levels of usage" makes the point that there is scarcely such a thing as incorrect English--that language is correct or incorrect depending upon the circumstances in which it is being used. (True or false) _____(55)

56. When you add "ness" to the word petty, would you change the "y" to "i"? (Yes or no) _____(56)

57. When you add "ing" to the word ferry, would you change the "y" to "i"? (Yes or no) _____(57)

If not, why not?_______________________________________

58. In writing a precis, there is only one situation in which one may justifiably employ the words of the original. Describe that one situation. (58)

59. In the following list of names, circle the one which least fits with the others.

Middle Ages the middle class the Feudal System

the Church (59)

60. A semicolon is not the proper piece of punctuation for one of the following. Circle it.

a. between two independent clauses not connected by and, but, for etc.

b. between major word groupings when there is a lot of internal punctuation

c. between an introductory statement and a list, a long formal quotation, or an explanation

(60)

61. Omit the commas around descriptive groups of words which are essential to the basic sense of a sentence. (True or false)

_____(61)

62. Propaganda takes advantage of four of the five human qualities which follow. Circle the exception.

ignorance gullibility apathy reason emotion (62)

63. Name one characteristic of a "free society". ____________(63)

64. Please draw a connecting line between the words which are related to each other:

Chant
Hymn
One melody
Contrapuntal

Martin Luther
Polyphony
Pope Gregory
Monody

(64)

65. The symphony and the concerto are alike in what ways? Name at least two. ________________ ____________________ (65)

66. Name the composer of the opera "The Barber of Seville".

____________________(66)

67. You have heard symphonies and symphonic poems this year. What is the difference between them? (67)

68. Arrange these names in the order of their contribution to the historical development of music from the baroque period through to the modern period: Haydn, Shostakovich, Bach, Debussy, Beethoven. (68)

69. What does the word overtone mean?________________________(69)

70. If I talk about seventh's, ninth's, eleventh's, to what element of music am I referring? ____________________(70)

From the following groups of names or terms, circle the one which least fits with the others.

71. Jacques Lipchitz
Picasso
Bartok
Michelangelo (71)

72. T. S. Eliot
Paul Cezanne
Paul Gauguin
Vincent van Gogh (72)

73. Romantic
Beethoven
Baroque
Brahms (73)

74. Wagner
The Ring
Classic
Teutonic Mythology (74)

75. Legato
coloratura
recitative
Symphonic Poem (75)

75.a. The Romanticist painters believed that it was wrong to have drama and bright colors in their paintings. T F (75.a)

75.b. Andrew Wyeth is a realistic painter and his work would not sell today. T F (75.b)

75.c. The "Op Artist" from Springfield is____________________(75.c)

75.d. Michelangelo's statue now at the World's Fair is________(75.d)

75.e. One of the outstanding French Impressionists was________(75.e)

75.f. The first great American painter, who did many seascapes, was__________________________________ (75.f)

75.g. "Algerian Girl" was painted by (a) Renoir (b) Monet (c) Corot _____(75.g)

75.h. "The Thinker" is an example of the sculpture of_________(75.h)

Part II

76. The Industrial Revolution began in Great Britain about the (a) end of the 16th Century (b) end of the 17th Century (c) middle of the 18th century (d) beginning of the 19th century. _____(76)

77. Which one of the following nations first passed legislation eliminating child labor in factories and mines? (a) France (b) Great Britain (c) Germany (d) Italy. _____(77)

78. In their writings Voltaire and Rousseau emphasized the (a) superiority of the French nation (b) opportunities for world domination by France (c) deeds of French heroes (d) injustices of the times in France. _____(78)

79. England broke away from the control of the Pope in religious matters during the reign of (a) Victoria (b) Henry VIII (c) James I (d) Cromwell. _____(79)

In a brief statement explain what each one of the following groups of names and/or terms have in common.

80. Willy Loman, Walter Lee Younger, Willi Stark

(80)

81. Karl Marx, Charles Darwin and Richard Wagner

(81)

82. J. B., *"The Last Supper"* and *"Messiah"*

(82)

83. _______________ French painters tried to capture the qualities of ancient Rome and Greece in their painting. (83)

84. The American painter who specialized in coastal scenes of Maine, and the Bahamin Islands was_______________________________(84)

85. ____________________ was the leader of the Ash Can school of painting. (85)

86. The Dutchman who painted with brilliant colors in southern France was ___________________. (86)

87. Leonardo da Vinci created the marble figure of Moses for the tomb of Pope Julius II. T F (87)

88. Entrance to the Athenian Acropolis is gained through the (a) Parthenon (b) Propylaea (c) Erehtheum. _____(88)

89. The Italian painter famous for his madonnas is (a)Michelangelo (b) Brancusi (c) Raphael. _____(89)

90. "The Burghers of Calais" is a monument sculptured by (a) Rodin (b) Lipchitz (c) Brancusi. _____(90)

91. One of the following stands as a symbol of the Renaissance man. Circle his name. Geoffrey Chaucer Pericles Mozart Jacques Louis David (91)

92. The invention of the printing press (a) occurred during the Golden Age of Greece (b) contributed to the spread of the Renaissance (c) was an American contribution to civilization (d) contributed to the decline of Classical influences upon art and literature. _____(92)

93. In the following list of names, circle the one which least fits with the others.
chiaroscuro
bottega
coloratura
fresco
(93)

94. Check the one among the five following which was not, in the formal sense of the word, a Tragedy:
Animal Farm
"The Ox-Bow Incident"
"Death of a Salesman"
A Day in the Life of Ivan Denisovich
"Oedipus the King"
(94)

95. One of the following cannot be said to be an allegory. Check it.
Animal Farm
"The Nun's Priest's Tale"
"The Caine Mutiny"
"The Crucible"
(95)

96. One of the most popular pieces of sculpture seen in class this year was from the period of ancient Greece and was entitled "Athena Lemnia". By some fact or reference, demonstrate that you know something about the mythological figure who was the subject of this piece of sculpture.

(96)

97. Which one of these composers has written for modern dance: Virgil Thomson, Maurice Ravel, Aaron Copland?____________(97)

98. Which one of these composers has written for ballet: Wagner, Shostakovich, Mozart? ____________________(98)

99. Swell and great are two adjectives which describe aspects of a certain instrument. What is the instrument?___________(99)

100. Do you like any particular kind of music that you heard this year better than all the other kinds of music you have become acquainted with? Explain the reason for this attitude.

(100)

101. Having looked at the music as it has developed throughout various periods in history, try to explain what music might be like twenty years from now.

(101)

102. Why do you think folk songs are so popular today? (102)

103. In which country did the Industrial Revolution occur last?
(a) Russia (b) France (c) The United States (d) Germany
____(103)

With whom would you most associate the following quotes:

104. "Then will come a National Socialist State tribunal; then will November, 1918, be expiated; then heads will roll!"

________________(104)

105. "The history of all hitherto existing society is the history of class struggle"
________________(105)

106. "A mighty fortress is our God, A bulwark never failing;
Our helper He amid the flood
Of mortal ills prevailing." ________________(106)

107. "There is nothing more difficult to take in hand, more perilous to conduct, or more uncertain in its success, than to take the lead in the introduction of a new order of things."

________________(107)

108. "I have called this principle, by which each slight variation, if useful, is preserved, by the term Natural Selection."

________________(108)

109. "Democracy which is a charming form of Government, full of variety and disorder, and dispensing a sort of equality to equals and unequals alike."
________________(109)

110. "The more the marble wastes, The more the statue grows."

________________(110)

111. The Greek column that has a plain capital is called______(111)

112. Michelangelo carved__________from an 18-foot block of (112) marble.

113. Cezanne believed that nature could be reduced to three geometric forms: the________, _________, and ________(113)

114. The American sculptor who lived in Cornish, New Hampshire, was________________________________. (114)

115. The Parthenon is a perfect example of Ionic column structure. T F (115)

116. The artist who created paintings by dripping the paint on the canvas is (a) Hewitt (b) Pollock (c) Sargent. _____(116)

117. Abstract painting has been selected for the walls of the General Assembly of the United Nations and is the work of (a) Matisse (b) Braque (c) Leger _____(117)

118. "Spirit of the Dead Watching" was painted by (a) Sargent (b) Gauguin (c) Whistler. _____(118)

119. In a sense, both the decline of the great Athenian state and the existence of such concentration camps as that described in ". . . Ivan Denisovich" can be considered tragedies. Briefly, why?

(119)

120. In the following columns, name an appropriate representative in each case.

	Classical	Romantic
a. A composer		
b. A painter		
c. A writer		

(120)

121. Rearrange the following stages of the development of society in the order in which Marx expected to see them occur.

a. Capitalist ________
b. Socialist ________
c. Slave ________
d. Primitive communism ________
e. Feudal ________
f. Utopian ________ (121)

122. Explain why one major effect of the Industrial Revolution and the Darwinian Theory was to create in many people a deep sense of insecurity. Give at least two reasons.

(122)

123. From among the following, circle the two which have been the subject of major emphasis from the beginning to the end of this course.

the infallibility of democracy

the creative power of the mind of man

the continuous decay of man's capacity to cope with life

the responsibility mankind has for his own destiny

the perils of socialism (123)

124. Name any artist whose chief aim, in his work, is not realism.

______________________(124)

Since the primary aim of this artist is not realism, on what basis can his work be justified?

125. "The Porch of the Maidens" is part of the Parthenon. T F (125)

126. and 127. Explain the following terms briefly: aria, rondo, theme with variations, and recitative.

(126) and (127)

128. Match Column B to Column A

A

____ 1. Renaissance

____ 2. demagogues

____ 3. Impressionistic Period

____ 4. Industrial Revolution

____ 5. Romanticism

____ 6. Classicism

____ 7. Post-Impressionists

____ 8. Expressionistic

____ 9. Recapitulation

____10. Nationalism

B

a. repetition of main themes
b. reflecting things Grecian and Roman
c. Realism not a major concern
d. Hitler, Willi Stark, Castro
e. Objected to lack of structure and solid form in Impressionism
f. Origin considered in England
g. Followed Romantic Period
h. Period of Intellectual rebirth
i. Symbolized by flags, songs and legends
j. Emotion, dream and fantasy are dominant

129. Match Column B to Column A

A

____ 1. Individualism

____ 2. Reformation

____ 3. Reactionary

____ 4. Conservative

____ 5. Liberal

____ 6. Radical

____ 7. Apathy

____ 8. Capitalism

____ 9. Dialectical

____10. Materialism

B

a. Status quo
b. sharp movement to political left
c. no compassion for humanity
d. thrive upon free Enterprise
e. all things in constant change
f. Metternich
g. absolute in Marx's mind
h. Gradual shift to political left
i. anarchy
j. Martin Luther

130. For someone who doesn't know what the term means, how would you explain "the Humanities"?

(130)

131. Please explain below your personal reaction to the concepts of modern and experimental music as described for you just over a week ago by Professor Nowak of Bennington College.

(131)

THE HUMANITIES PRETEST

Section I: History - 15 minutes

After considering the historical facts given below, prepare a short essay expressing what you think the outcome of the situation was.

a. A small nation is bordered by two nations in dispute and there is threat of war.

b. The nation, although small, has a good army; if it decided to join with one disputing country or the other, that country probably would win. The small nation has constantly made known its belief that because of its mountainous terrain it could defend itself against invaders.

c. The small nation feels somewhat loyal to one of the bordering nations because they both speak the same language; however, it is considering supporting the other with which it carries on more trade.

In a short essay, describe what you think happened historically, and why.

Section II: Art (Bound separately) - 15 minutes

Section III: Music - 15 minutes

For each of the selections, within each of the four parts of this section, please write in the blanks in Column 2 the one letter from Column 1 which designates your choice of the answer.

1. How many people are performing the following selections.

A. A large chorus (1)_____
B. Four instrumentalists (2)_____
C. A full symphony orchestra (3)_____
D. A small vocal ensemble (4)_____
E. One person (5)_____

2. What kind of instruments are being played in the following selections?

A. Strings (such as violins, etc.) (1)_____
B. Wood-winds (such as clarinets, etc.) (2)_____
C. Brass-winds (such as trumpets, etc.) (3)_____
D. Percussion (such as drums, etc.) (4)_____

3. After you have heard each recording please mark the time span in which you think it was written.

A. 1700-1770 (1)_____

B. 1775-1815 (2)_____

C. 1820-1860 (3)_____

D. 1865-1910 (4)_____

E. 1915-1964 (5)_____

4. Please write the word which you feel best describes the following recordings?

A. ______________________________

B. ______________________________

C. ______________________________

D. ______________________________

E. ______________________________

Section IV: English Composition - 15 minutes

In one single thoughtfully written paragraph--and within the next fifteen minutes--show that man, as contrasted with the animals, is not only creative, but extraordinarily creative.

ART TEST

PART I

Each of the five selections of painting or sculpture that you are about to see on the screen are examples of a given period in the history of art. Place a check in the column which, in your opinion, most accurately identifies it.

	GREEK	ITALIAN RENAISSANCE	DUTCH	FRENCH REVOLUTIONARY	IMPRESSIONISTIC	MODERN
1.						
2.						
3.						
4.						
5.						

PART II

There are certain qualities(such as texture, cool color, warm color, pattern, etc.) that express your first impression when you see the pictures that follow. Write YOUR IMPRESSION using the words that most accurately reveal your reaction. (The words above are only suggestions; you may use them, but there are others that you will want to use).

1. MAPLE SUGARING IN VERMONT

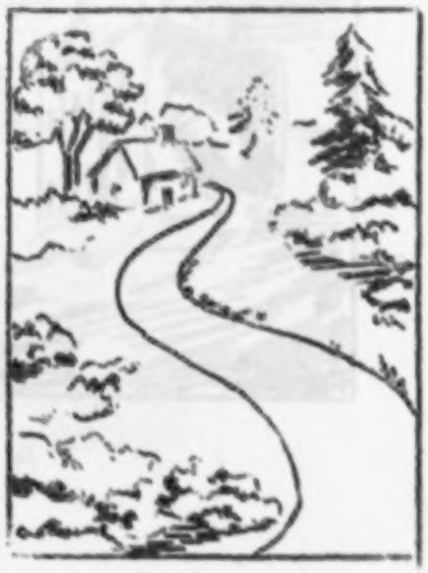
2. FINDING OF MOSES

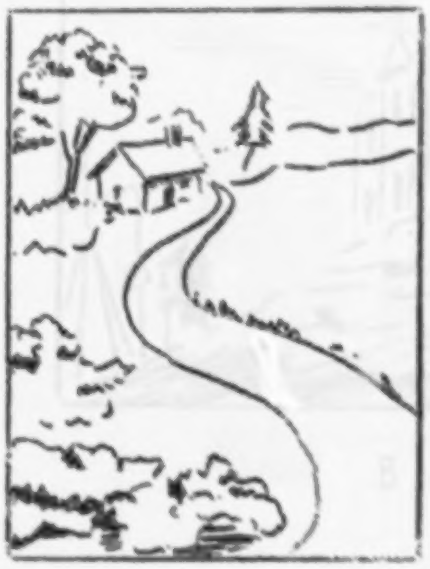
3. LANDSCAPE WITH RIVER
4. HOT SEPTEMBER WIND
5. BLUE WINDOW

PART III

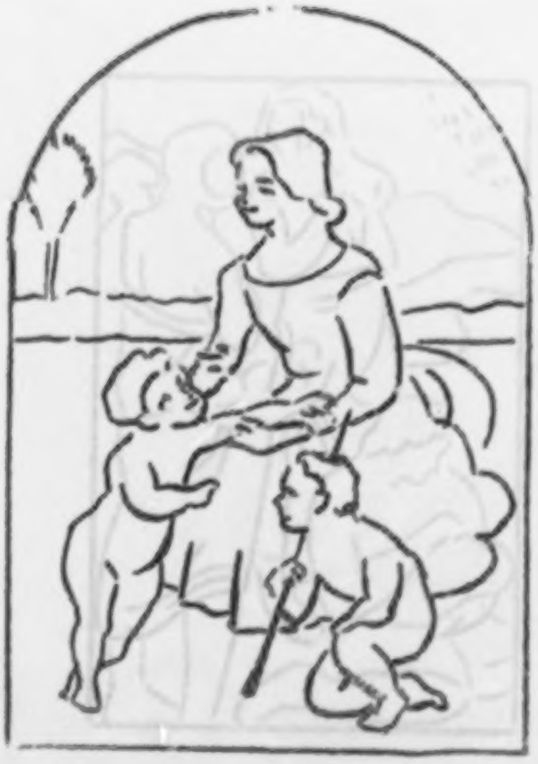
On the attached sheets there are five pairs of pictures. They are slightly different. Circle the letter (A or B) that is under what you believe to be the picture that has the BEST BALANCE.

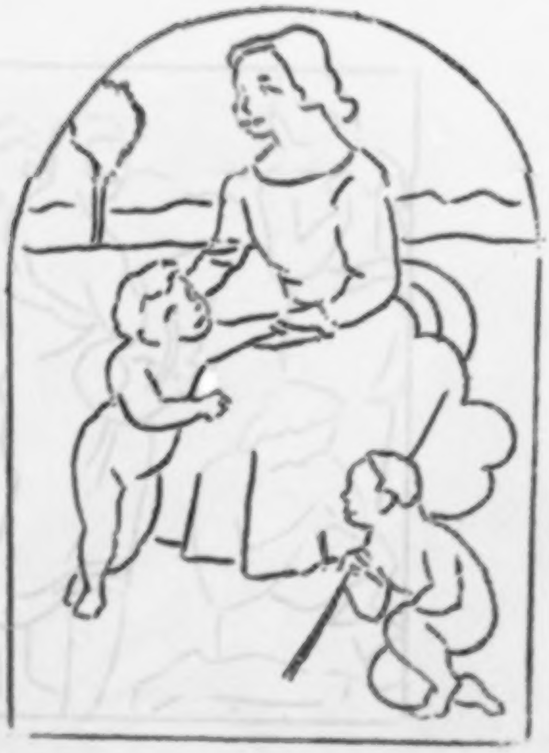
1.


A

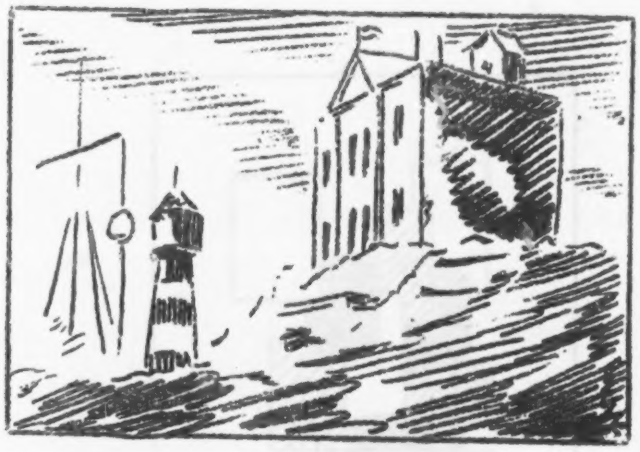

B

2.

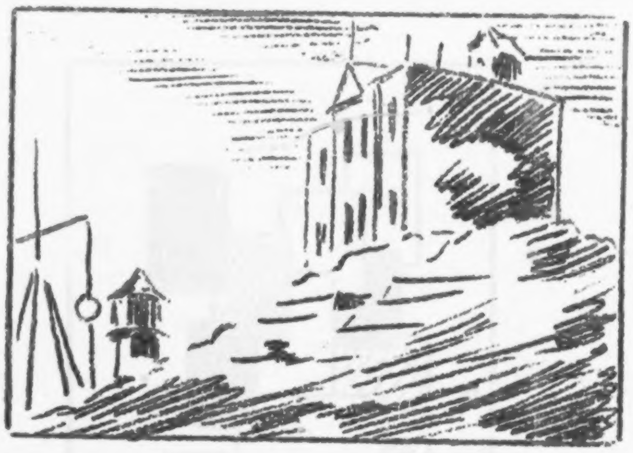

A


B

3.

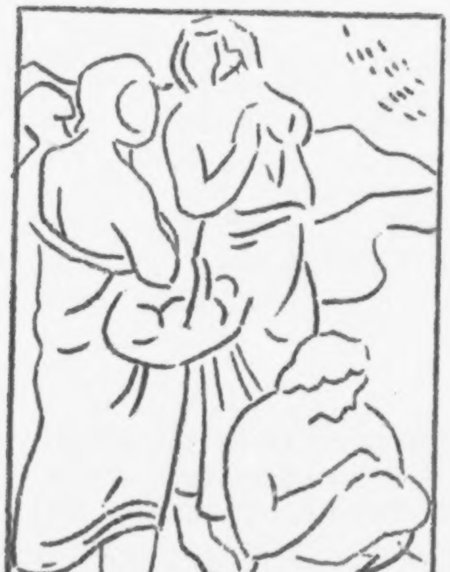


A

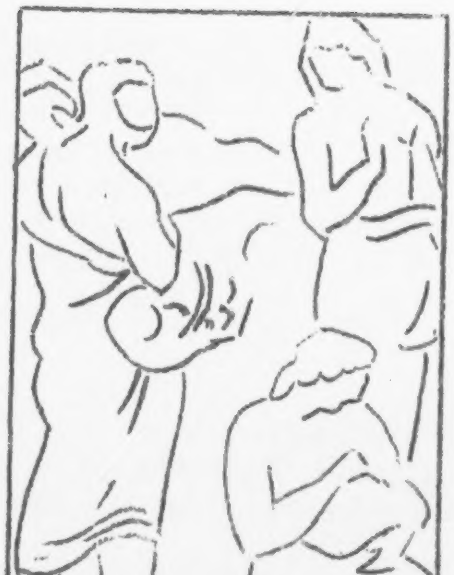


B

4.

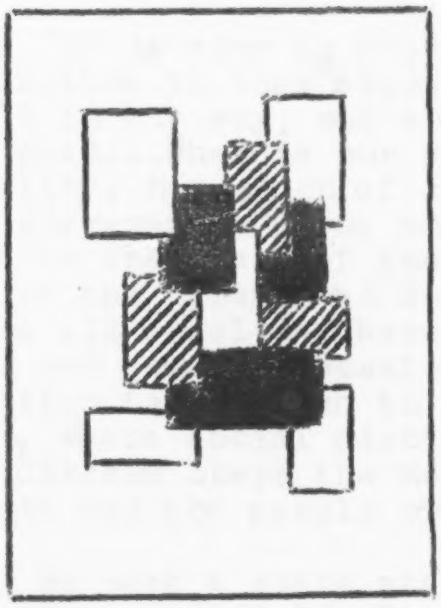


A

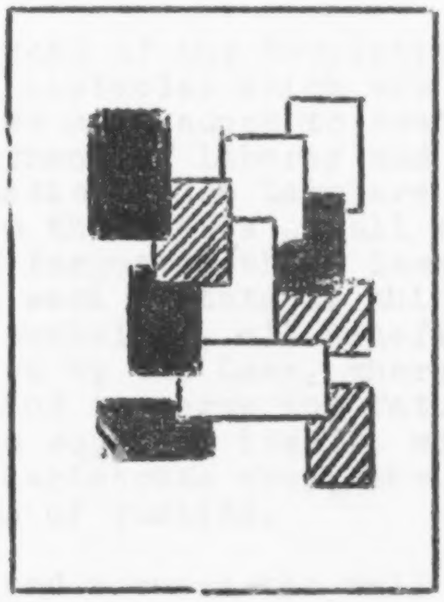


B

5



A



B

HUMANITIES - Control Retest: Art 6/7/65

Part I Identify the five examples of painting and sculpture giving the name of the work and any other information you can about it--where it came from, the time it was done, etc.

1.

2.

3.

4.

5.

Part II Write what impresses you about the following works of art--what you like, what you don't like, what you think makes it an interesting work.

1. STREET IN TAHITI, by Gauguin
2. DAVID, by Michelangelo
3. LANDSCAPE: IN AN OLD ORCHARD, by Pissarro
4. FLIGHT OF LOT AND HIS FAMILY, by Rubens
5. CHILDRENS' GAMES, by Brueghal
6. BIRD AT REST, by Brancusi
7. MAN WITH A BEER KEG, by Frans Hals
8. PARTHENON, WEST FACADE AND NORTH FLANK
9. SISTINE MADONNA, by Raphael
10. BURNING OF THE HOUSES OF PARLIAMENT, by Turner

HUMANITIES - Control Retest: Music 6/7/65

I. You will hear five different musical selections; here is a list of seven different musical forms: 1-symphony; 2-concerto; 3-quartet; 4-opera; 5-oratorio; 6-mass; 7-madrigal. In the space provided please write the name of the form which applies to the selection.

A________ B________ C________ D________ E________

II. You will hear eight different musical selections; here is a list of five different musical periods in history: 1-Baroque (1685-1730); 2-Classical (1745-1790); 3-Romantic (1850-1900); 4-Impressionistic (1895-1919); 5-Modern (1925-1965). In the space provided please write the name of the period from which the music came.

A________ B________ C________ D________

E________ F________ G________ H________

III. In the following pairs there are some which do not fit together, please encircle those which do not.

Bernstein, Leinsdorf

Van Cliburn, Sutherland

Aida, West Side Story

Serkin, Callas

Madame Butterfly, The Barber of Seville

Sonata Pathetique, The Messiah

HUMANITIES COURSE

INTRODUCTION
THE GOLDEN AGE OF GREECE
THE ITALIAN RENAISSANCE

Key: Ba--Mr. Bateman
Bo--Mr. Boudette
E--Mrs. Erickson
R--Mr. Ragle
(Communications): Study of English Skills

DATES		TEAM
Week of September 9		
9 -	An Introduction to the Humanities: A mosaic (See Appendix to Final Report)	Team
10 -	(a) Description of some mechanics of the course; distribution of Study Guides	R
	(b) The growth and the change in Music (A Preview)	E
	(c) Concepts of Art (A Preview)	Ba
	(d) Man, the Unchanging	R
	(e) Discussion groups: Orientation (Distribute and assign Anthem-due 9/22)	All except E
11 -	Control Testing	
Week of September 14		
14 -	Landmarks in the History of Man: An overview	Bo
15 -	Recent Trends and Developments in Contemporary Society (I)	Bo
16 -	"Raisin in the Sun" (Part I)	All
17 -	"Raisin in the Sun" (Part II)	All
18 -	Recent Trends and Developments in Contemporary Society (II)	Bo
Week of September 21		
21 -	Literature and the Humanities: Independent Reading	R
22 -	General Discussion: Team Panel on "Anthem"	All
23 -	(Communications: theme assignment due)	R
24 -	Art and Music Analogies	Ba & E
25 -	Discussion: Introduction to viewing and listening resources	All
Week of September 28		
28 -	(a) Introduction: Listening to Music	E
	(b) Introduction: What to Look for in Art	Ba
29 -	Discussion groups	
30 -	(Communications)	R
1 -	Discussion groups	
2 -	A summation: Contemporary American Society as seen through Musical Drama	Team

Week of October 5

5 - Bridge to the Golden Age of Greece:
- (a) Historical Analogies Bo
- (b) The Oriental Dynasty: A Contrast R
- (c) Greece: slides and comments Doten, Gokas, & Ba

6 - Assignment: Selected Readings in Mythology; reading period. R

7 - (Communications) R

8 - (a) Forces for Unity and Disunity in Ancient Greece Bo
- (b) The place of music in Ancient Greece E

9 - Early musical instruments and forms; music listening. E

Week of October 12

12 - (a) Pericles' Funeral Oration: A Reading R
- (b) Group Discussion All

13 - (a) Group Discussion: Monarchy, Democracy, Collectivism, and Anarchy All
- (b) Full Group: Reprise on Discussions

14 - (Communications) R

Week of October 20

19 - (a) Introduction to Mythology R
- (b) Silent Reading: The Myths of the Creation
- (c) An Explication: The Hierarchy of the Gods R

20 - Discussion

21 - (Communications) R

22 - (a) Greek Sculpture and architecture in the Classical Age Ba
- (b) Background to The Iliad R

23 - Discussion

Week of October 26

26 - (a) The Iliad R
- (b) Discussion: The Iliad

27 - (a) Introduction to Greek Drama (Distribute and assign "Oedipus, the King")
- (b) History: Politics of Athens, 5th Century B.C. Bo

28 - (Communications) R

29 - (a) Music E
- (b) Reading period R

30 - The Campaign: 1964 Bo

Week of November 2

2 - The Campaign: 1964 Bo

3 - (Communications) R

4 - The Election: 1964 Bo

5 - "Death of a Salesman" - Introduction and Part I of the film

6 - "Death of a Salesman", Part II

Week of November 9
9 - Discussion: "Death of a Salesman" and Tragedy — Team
10 - (a) Music: the "theme" in music — E
(b) Individual Projects
11 - (a) Communications — R
(b) Marking Period test
12 - Individual interviews — Team
13 - Individual reading and listening; interviews (cont.)

Week of November 16
16 - Group readings of "Oedipus, the King"; individual project work
17 - Same as November 16
18 - (Communications)
19 - Group reading of "Oedipus, the King"; individual project work
20 - Same as November 19

Week of November 23
23 - (a) The Decline of Athens — Bo
(b) Discussion — Team
24 - (a) The Decline of Athens — Bo
(b) Slides - Greek sculpture and architecture — Ba
25 - Test: "Oedipus, the King"
Thanksgiving Vacation

Week of November 30
30 - Bridge to the Renaissance
(a) The Medieval Town; the Crusades — Bo
(b) Dante: A look to the past and to the future — R
(c) Early Western Music: Monody and Polyphony — E
(d) The Foundations of Renaissance Painting — Ba
(e) Petrarch and Boccaccio: A Tale from The Decameron — R
1 - The religious strain in the Renaissance:
(a) da Vinci — Ba
(b) Motets (and Madrigals) — E
2 - Discussions and individual work
3 - Discussions and individual work
4 - (Communications) — R

Week of December 7
7 - Michelangelo (with readings from The Agony and The Ecstasy) — Ba & R
8 - (a) Michelangelo (II) — Ba
and
(b) The "Soapstone Workshop": Experiments in Form — Team
9 - Workshop and discussion
10 - Workshop and discussion
11 - (Communications) — R

Week of December 14

14 -	The Renaissance in Florence: Machiavelli, *The Prince*	Bo & E
15 -	(a) Discussion	Bo
	(b) *The Prince*, cont.	
16 -	(a) Slides of Florence	Bo
	(b) Raphael	Ba
17 -	Summary and discussion: Renaissance history	Bo
18 -	(Communications)	R

Week of December 21

21 -	Stuart Eldredge: "The Madonna in Art" (assign *Animal Farm*)	
22 -	Introduction to Handel's *Messiah*; the *Messiah*	E & Team
23 -	Conclusion: the *Messiah*	E & Team

CHRISTMAS VACATION

Week of January 4

4 -	(a) Review discussion: The Renaissance	Team
	(b) Individual project work	
5 -	Discussion: music review	E & Team
6 -	(Communications)	R
7 -	The Reformation in Europe; the Northern European Renaissance	Bo
8 -	Discussion	

Week of January 11

11 -	(a) Music: The beginnings of the Baroque	E
	(b) Painting in the Late Renaissance: Holland	Ba
12 -	Reading interviews and projects	
13 -	Reading interviews	Team
14 -	(Communications)	R
15 -	(a) The English Reformation	Bo
	(b) The World of Geoffrey Chaucer (*Animal Farm* due)	R

Week of January 18

18 -	(a) Chaucer: A Renaissance Man	R
	(b) The beginnings of the Baroque	Team
19 -	The Renaissance: A Summation (Organized around Economic, Political, Social, Intellectual, and Spiritual currents)	Team
20 -	Organ recital: Mrs. Harriet Slack Richardson	
21 -	Midyear Examination	
22 -	(Communications)	R

Week of January 25

25 -	Individual work	
26 -	Review of Midyear Examination	Team
27 -	Small group evaluation discussions of Humanities course	R & Team
28 -	Same as January 27	
29 -	(Communications)	R

Week of February 1

1 - Bridge to the Age of Revolution	
(a) A Glance at the Late Baroque: Music, Art, and Literature	E-Ba-R
(b) Transition through History	Bo-Ba
2 - Reprise and discussion	Team
3 - (Communications)	R
4 - (a) Haydn; Form in music	E
(b) Individual discussions on projects	Team
5 - (a) Jacques Louis David - slides	Ba
(b) Discussions on projects	Team

Week of February 8

8 - History: The Movement from Classical to the Romantic (with analogies from Art): Fragonard, David, Delacroix, Gericault	Bo-Ba
9 - Continuation from 2/8; discussion	Bo-Ba
10 - The French Revolution	Bo
11 - Music:	
(a) Mozart	E
(b) Music listening	
12 - Communications	R

Week of February 15

15 - Projects and music	
16 - (a) (Communications)	R
(b) Introduction to "The Caine Mutiny"	
17 - Film: "The Caine Mutiny" (Intro., and Part I)	
18 - Part II: "The Caine Mutiny"; Extrapolation	
19 - Discussion: "The Caine Mutiny" and the responsibility of man	

FEBRUARY VACATION

Week of March 1

1 - (Communications)	R
2 - Beethoven: Music listening	E-Bo
3 - Romanticism on English literature; discussion	R
4 - The Age of Revolution: Recapitulation	Bo
5 - (Communications)	R

Week of March 8

8 - (a) Group reading of Libretto: "The Barber of Seville"	Bo-R
(b) Communications	R
9 - (a) Same as for 3/8	
(b) Music listening: Beethoven	Bo
10 - (a) Same as for 3/8	
(b) Communications	R
11 - Opera Spectacular: The playing and explication of "The Barber of Seville"	Tiernan
12 - Opera discussion and Listening Period	Team

Week of March 15

15 -	Music listening; Projects; Review	
16 -	(a) Test: "The Age of Revolution," and Opera (b) Discussion	
17 -	Project work; Group discussions	
18 -	(Communications)	R
19 -	Individual work period	

Week of March 22

22 -	Introduction to Marxism; Discussion	Bo-Team
23 -	(a) Class visit to the Miller Art Center (b) Introduction to "All the King's Men"	Bo-R
24 -	"All the King's Men" (Part I)	
25 -	"All the King's Men" (Part II)	
26 -	(a) Discussion of the movie (b) Communications	Team R

Week of March 29

29 -	(a) Socialism and Marx, cont. (b) Projects; Music listening	Bo
30 -	(a) Socialism and the Russian Revolution (b) Discussion	Bo
31 -	Impressionism in Art; Discussion	Ba
1 -	(a) Romanticism and Impressionism in Music (b) Demonstration: Romantic piano music (by Lawrence Grover, student)	E-Team
2 -	(Communications)	R

Week of April 5

5 -	Charles Darwin; Discussion	Bo-Team
6 -	(a) Preview: The Modern Dance (b) Social pressures and the literature of the late 19th century	E R
7 -	2:00 p.m., The Bennington College Dancers	
8 -	Follow-up on the Modern Dance; projects	Team
9 -	TEACHERS INSTITUTE - no school	

Week of April 12

12 -	Projects; Individual interviews	
13 -	Projects; Individual interviews	
14 -	Post-impressionism in Art; discussion	Ba
15 -	Post-impressionism in Art, cont.; Communications	
16 -	GOOD FRIDAY (School closes at noon)	

Week of April 19 - vacation

Week of April 26

26 -	(a) Russian National Music	E
	(b) Russian Nationalism	Bo
27 -	(a) Russian National Music, cont.	E
	(b) Group discussions and reading of "A Day in the Life of Ivan Denisovich"	R-Team
28 -	(a) ". . . Ivan Denisovich," cont.	
	(b) ". . . Ivan . . ." and a look backward to the literature of the year	R-Team
29 -	(a) Shostakovich	E
	(b) East & West: A Confrontation in Berlin (slides)	Bo
30 -	(Communications)	R

Week of May 3

3 -	(a) Atonal Music	E
	(b) Projects	
4 -	(a) Contemporary Painters	Ba
	(b) Music Listening; Projects	
5 -	(a) Atonal Music: Discussion	E-Team
	(b) Contemporary Fiction	R
6 -	(a) Contemporary Sculpture	Ba
	(b) Projects; Discussion	
7 -	(Communications)	R

Week of May 10

10 -	(a) Preview: The Techniques of Propaganda	Team
	(b) Communications Test: English Skills	R
11 -	(a) Large Group Discussion: Propaganda	Team
	(b) Jazz	E
12 -	(a) The McCarthy Hearings; Blacklisting	Bo
	(b) Projects	
13 -	"The Ox-Bow Incident" (complete)	
14 -	(a) Discussion: "The Ox-bow Incident," and the responsibilities of Man	Team
	(b) Projects	

Week of May 17

17 -	(a) Projects due	
	(b) Group work planning literature program	
18 -	(a) American artists	
	(b) Group work planning literature program	
19 -	Student program: An Overview of contemporary literature (including "1984", "The Crucible", "J. B.", and "Catcher in the Rye")	
20 -	Jerusalem and the "Little Wall" - a program of slides)	Zides
21 -	(a) Music "flashbacks"	E-Bo
	(b) Communications	

Week of May 24

24 -	Dr. Lionel Nowak: Contemporary Sounds in Music; Discussion	
25 -	Individual Conferences: Outside reading etc.	
26 -	Individual Conferences: Outside reading, etc.	
27 -	Art "flashbacks"; Discussion	Ba
28 -	Student demonstration, Electronic music; small group review for final examinations	

Week of May 31
31 - Day Off (Memorial Day)
1 - Review for Final Examinations
2 - Final Examination (Part I), followed by further informal, unofficial testing in art
3 - Final Examination (Part II)
4 - Listening exercise: Music

Week of June 7
7 - Retesting: Humanities Class with Control Group
8 - Small group discussion of Final Examination results
9 - Small group discussion of Final Examination results
10 - Completion of Evaluation Inventory (unsigned)
11 - (a) Completion of Excerpts from the Evaluation Inventory (signed)
(b) Return of projects

Week of June 14
14 - (a) Taped review of highlights of the course
(b) Checking in of texts and materials
15 - Seniors out of school

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LIST OF RECOMMENDED AND RELATED READING

During the year, students in the Humanities course will, from time to time, be given specific reading assignments. These are separate from the independent reading which every student is expected to pursue.

A basic requirement of this program is that every student carry on thoughtfully selected and reasonably varied independent reading. At several points during the year each student will be required to discuss with one of the teachers the reading which he has done. What the student has read can be justified by his demonstrating that the selection is an intelligent and reasonably varied one for him.

No specific number of required readings is assigned. It is expected that there will be a wide variation in the nature and extent of reading by individuals. It is necessary only that each choose wisely and realistically for himself.

* * * * * * * * * * * * * * * * * * *

The accompanying list offers suggested readings generally related to the areas covered in the Humanities course. It ranges from relatively light and entertaining material to fairly specific and, on occasion, even technical reading for students who become more deeply interested in some aspect of the course.

Many of the following books will in time be discussed and described in class. In the meantime, any student wishing further information about any title listed here is urged to talk about it with one of the teachers.

Although it is hoped that many will turn first to this list for ideas, it is not a requirement that all reading be taken from here. Each student is to choose for himself an intelligently varied program--but it is an important requirement of the course that all students read independently beyond the specific assignments.

(NOTE**: It is to be assumed by each student in the Humanities course that whenever there appears to be no specific assignment for class, there is, indeed, an assignment: to read independently.)

*(numbered separately)

3of3

** signifies an edition especially adapted to make for easier reading

By no means will every book listed here appeal to every student in the course. Yet everyone who uses the list wisely will find reading to his taste and interest. Where you are in doubt, consult a teacher, or someone who has read the book and whose judgment you respect.

You will notice that the lists are "open-ended". In the course of the year, as you hear of other titles which you may be interested in investigating, you are urged to add them at the appropriate points in these listings.

THE 5th CENTURY B. C.: The Golden Age of Greece

The Book of the Ancient Greeks	Dorothy Mills	Background
Tiger at the Gates	Jean Giraudoux	Drama
**The Odyssey	Homer	Epic
The Bull from the Sea	Mary Renault	Fiction
The King Must Die	Mary Renault	Fiction
A Victor of Salamis	W. S. Davis	Fiction

(Other books relating to the periods B. C. and early A. D.)

A Book of the Ancient Romans	Dorothy Mills	Background
Ben Hur	Lew Wallace	Fiction
Claudius, the God	Robert Graves	Fiction
Hannibal	Harold Lamb	Fiction
I, Claudius	Robert Graves	Fiction
Julian	Gore Vidal	Fiction
The Robe	Lloyd C. Douglas	Fiction
The Young Caesar	Rex Warner	Fiction

THE PERIOD OF THE RENAISSANCE

Geoffrey Chaucer of England	Marchette Chute	Biography
Leonardo da Vinci	Emile Hahn	Biography
Leonardo da Vinci	Elizabeth Ripley	Biography
Michelangelo	Elizabeth Ripley	Biography
Rembrandt	Gladys Schmitt	Biography
Shakespeare of London	Marchette Chute	Biography
Autobiography of Benvenuto Cellini		Biography

The Agony and the Ecstasy	Irving Stone	Fiction
The Canterbury Tales	Geoffrey Chaucer	Fiction
Katherine	Anya Seton	Fiction
Master Skylark	John Bennett	Fiction
The Romance of Leonardo da Vinci	Dmitri Merejkowski	Fiction

The 19th Century

THE AGE OF REVOLUTION

Jefferson	Saul K. Padover	Biography
The Devil's Disciple	George Bernard Shaw	Drama
Crime and Punishment	Dostoevsky	Fiction
Désiree	Annamarie Selinko	Fiction
Ivanhoe	Walter Scott	Fiction
Jane Eyre	Charlotte Bronte	Fiction
The Last of the Mohicans	James Fenimore Cooper	Fiction
Moby Dick	Herman Melville	Fiction
Mutiny on the Bounty	Nordhoff and Hall	Fiction
Oliver Twist	Charles Dickens	Fiction
Oliver Wiswell	Kenneth Roberts	Fiction
Pride and Prejudice	Jane Austen	Fiction
Rabble in Arms	Kenneth Roberts	Fiction

The 19th Century (cont'd)

THE BEGINNINGS OF THE MODERN ERA

David Ewen Introduces Modern Music	David Ewen	Background
Winslow Homer	Albert Ten Eyck Gardener	Biography
Up From Slavery	Booker T. Washington	Biography
The Yankee from Olympus	Catherine Drinker Bowen	Biography
Enemy of the People	Ibsen	Drama
A Connecticut Yankee in King Arthur's Court	Mark Twain	Fiction
Far from the Madding Crowd	Thomas Hardy	Fiction
Gone With the Wind	Margaret Mitchell	Fiction
Huckleberry Finn	Mark Twain	Fiction
Looking Backward	Edward Bellamy	Fiction
Lust for Life	Irving Stone	Fiction
The Red Badge of Courage	Stephen Crane	Fiction
Tom Sawyer	Mark Twain	Fiction
Twenty Thousand Leagues Under the Sea	Jules Verne	Fiction
John Brown's Body	Stephen Vincent Benet	Historical fiction (in verse)

THE 20th CENTURY

Anne Frank: The Diary of a Young Girl	Anne Frank	Autobiography
Arthur Davies	Royal Cortissoz	Biography-Art
Mary Cassatt	Forbes Watson	Biography
Death Be Not Proud	John Gunther	Biography
Gandhi: Fighter Without a Sword	Jeanette Eaton	Biography
William Glackens	Guy Pene du Bois	Biography-Art
Robert Henri	Helen Appleton Read	Biography-Art
Edward Hopper	Guy Pene du Bois	Biography-Art
Ernest Lawson	Guy Pene du Bois	Biography-Art
The Miracle Worker	William Gibson	Biography
Maurice Prendergast	Margaret Breuning	Biography-Art
Profiles in Courage	John F. Kennedy	Biography
John Sloan	Guy Pene du Bois	Biography-Art
My Lord, What a Morning!	Marian Anderson	Autobiography
Brave New World Revisited	Aldous Huxley	Commentary
Once There Was a War	John Steinbeck	Commentary - Personal Experience
The Organization Man	William Whyte	Commentary - Social Criticism
The Silent Spring	Rachel Carson	Commentary - Social Criticism

Why We Can't Wait	Martin Luther King, Jr.	Commentary-Social
The Crucible	Arthur Miller	Drama
Our Town	Thornton Wilder	Drama
J. B.	Archibald MacLeish	Drama
All Quiet on the Western Front	Eric Maria Remarque	Fiction
All the King's Men	Robert Penn Warren	Fiction
America, America	Elia Kazan	Fiction
Babbitt	Sinclair Lewis	Fiction
Brave New World	Aldous Huxley	Fiction
The Bridge at Andau	James Michener	Fiction
The Caine Mutiny	Herman Wouk	Fiction
Catcher in the Rye	J. D. Salinger	Fiction
Ethan Frome	Edith Wharton	Fiction
Failsafe	Burdick and Wheeler	Fiction
A Farewell to Arms	Ernest Hemingway	Fiction
For Whom the Bell Tolls	Ernest Hemingway	Fiction
The Fountainhead	Ayn Rand	Fiction
Go Tell It On a Mountain	James Baldwin	Fiction
The High and the Mighty	Ernest Gann	Fiction
Hot Rod	Henry Felsen	Fiction
Inherit the Wind	Lawrence & Lee	Fiction
Lord of the Flies	William Golding	Fiction
Lost Horizon	James Hilton	Fiction
1984	George Orwell	Fiction

The Old Man and the Sea	Ernest Hemingway	Fiction
On the Beach	Neville Shute	Fiction
The Pearl	John Steinbeck	Fiction
The Quiet American	Grahame Green	Fiction
The Red Pony	John Steinbeck	Fiction
A Separate Peace	John Knowles	Fiction
Shane	Jack Schaefer	Fiction
Tales of the South Pacific	James Michener	Fiction
This Side of Paradise	F. Scott Fitzgerald	Fiction
To Kill a Mockingbird	Harper Lee	Fiction
Clarence Darrow for the Defense	Irving Stone	Fiction (!)

Exodus	Leon Uris	Hist.-Documentary
Gentlemen, Start Your Engines	Wilbur Shaw	Hist.-Documentary
Giants of Jazz	Studs Terkel	History
Hiroshima	John Hersey	Hist.-Documentary
Hitler: A Study in Tyranny	Alan Bullock	History
Lost Boundaries	William L. White	History-Doc.
Only Yesterday	Frederick Lewis Allen	History-Doc.
They Were Expendable	William L. White	Hist.-W.W.II
Travels With Charley	John Steinbeck	Documentary

In the following listing you will find books which cannot easily be assigned to a particular period in history.

How Man Made Music	Fannie Buchanan & Charles Luckenbill	Background
The Stream of Music	Richard Anthony Leonard	Readable Background
The Arts	Henrik van Loon	Commentary
How to Understand Music	Oscar Thompson	Commentary
An Introduction to the Language of Music	Stephanie Barach	Explanation
The Joy of Music	Leonard Bernstein	Appreciation
The Short Reign of Pippin IV	John Steinbeck	Fiction
The Decline and Fall of Practically Everybody	Will Cuppy	Tongue-in-cheek History
A Popular History of Music	Carter Harman	History
The Harvard Brief Dictionary of Music	Willi Apel & Ralph Daniel	Reference
The Music Lovers Handbook	Elie Siegmeister	Reference

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BASIC MUSIC LISTENING LIST

The following is a list of musical compositions which if mastered or absorbed would provide the student with a basic understanding of the development of "classical" music from its infancy to the present day. The intent of this list is to provide for the student guiding suggestions to intelligent listening during the process of the course. The following recorded selections will be on file in the listening room for students' use during allotted time. The list will provide, in addition, guidance to students interested in developing their own library of recordings.

Sixteenth Century

Palestrina - MISSA PAPAE MARCELLI, and 8 Motets

Seventeenth Century

Purcell - "DIDO AND AENEAS"

Eighteenth Century (to 1750, late Baroque)

Bach - BRANDENBURG CONCERTO, No. 1 and 2
TOCATTA AND FUGUE IN d MINOR
ST. MATTHEW PASSION (Excerpts)

Handel - THE MESSIAH (Excerpts)
WATER MUSIC SUITE
CONCERTI GROSSI, op. 6

Eighteenth Century (from 1750, Classical)

Haydn - STRING QUARTET IN E FLAT MAJOR, op. 33
SYMPHONY #88, 104, 94 (choice of one)
"CLOCK SYMPHONY" #101
"DRUM ROLL SYMPHONY" #103
TRUMPET CONCERTO

Mozart - SYMPHONY #40
SYMPHONY #41
FRENCH HORN CONCERTO #1, 2, 3, 4
Excerpts - "DON GIOVANNI"
Excerpts - "THE MARRIAGE OF FIGARO"

Gluck - "ORPHEUS AND EURIDICE" (Excerpts)

Nineteenth Century (Romantic)

German

Beethoven - SYMPHONY #9 (last movement)
SYMPHONY #7
String Quartet, op. 59
Piano Sonata "Moonlight", op. 27
PIANO CONCERTO No. 5 "Emperor"
EGMONT OVERTURE

*(numbered separately)

Schubert - 8th SYMPHONY "unfinished"
SCHWANENGESANG D. 957 - Fischer-Dieskau

Schumann - FANTASIESTÜCKE, op. 12
PIANO CONCERTO IN a MINOR

Wagner - THE SOUND OF WAGNER - Erich Leinsdorf, Conductor

Mendelssohn - MIDSUMMER NIGHT'S DREAM, Incidental Music, op. 61
CONCERTO IN e MINOR FOR VIOLIN

Brahms - SYMPHONY #1
SYMPHONY #4 (fourth movement)
ACADEMIC FESTIVAL OVERTURE
LIEBESLIEDER WALTZES, op. 52, 65

French

Berlioz - SYMPHONIE FANTASTIQUE, op. 14
ROMAN CARNIVAL OVERTURE

Bizet - CARMEN (Excerpts)

Chopin (Polish) - Waltzes, Polonaises

Franck - SYMPHONY IN d MINOR

Saint-Saëns - SYMPHONY #3 in C op. 78 "organ"

Debussy - REVERIE
LA MER
NOCTURNES

Ravel - BOLERO
LaVALSE

Italian

Rossini - Overtures

Verdi - AÏDA (Excerpts)
LA TRAVIATA (Excerpts)

Puccini - MADAME BUTTERFLY (Excerpts)
LA BOHEME (Excerpts)

Russian

Borodin - PRINCE IGOR

Mussorgsky - PICTURES AT AN EXHIBITION
SONGS AND DANCES OF DEATH

Rimsky-Korsakov - SCHEHERAZADE
CAPRICCIO ESPAGNOL

Tchaikovsky - SWAN LAKE BALLET (Excerpts)
CONCERTO IN D FOR VIOLIN
NUTCRACKER SUITE, op. 71
SYMPHONY #6 "Pathetique" (Furtwangler conducts)

Rachmaninoff - CONCERTO #2 FOR PIANO - Richter, pianist
RHAPSODY ON A THEME BY PAGININI

Hungarian

Liszt - HUNGARIAN RHAPSODY #2
LES PRELUDES

Bohemian

Dvořák - NEW WORLD SYMPHONY
CONCERTO IN b FOR CELLO, op. 104

Norwegian

Grieg - PIANO CONCERTO IN a MINOR

Finnish

Sibelius - FINLANDIA
THE SWAN OF TUONELA (from Four Legends)

Twentieth Century (modern)

Armstrong, Louis - Jazz Classics

Bartok - QUARTET #5 FOR STRINGS

JAZZ, Vol. IV

Monk, Theolonius In Action

Prokofiev - Lieutenant Kijes Suite
Symphony #5 "Classical"
PETER AND THE WOLF

Russell, George - THE OUTER VIEW

Schoenberg - PIERROT LUNAIRE

Strauss, Richard - TIL EULENSPIEGEL
DEATH AND TRANSFIGURATION

Coleman, Ornette - SHAPE OF JAZZ TO COME

Shostakovitch - SYMPHONY #5

Stravinsky - PETROUCHKA (Suite)

Thomson - THE PLOW THAT BROKE THE PLAIN

Copland - RODEO   Billy the kid - Appalachian Spring

Varèse - Ionisation and Poem

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SENIOR HUMANITIES COURSE

Introductory Session

September 9, 1964

The following is a list of impressions, both audio and visual, to which you have been exposed during the past two periods. They are arranged in the order in which they were presented to you. The objective of the first session has been to release to you an explosive impression of what "humanities" involves and includes. During the process of the course, many of the items brought to your attention today will be enlarged upon to provide you with more depth of understanding. The opening day program is intended to be a kind of "book jacket" for the course, a mosaic of what the humanities include. We hope this first day whets your appetite and stimulates you into looking forward to what follows.

The Impressions

1. Gauguin - "Whence come we? What are we? Whither go we?" (slide): an artist's attempt to express on canvas the questions that have always confronted mankind.

2. Bach - "Toccata and Fugue in D Minor" (background music) Presentation of assorted slides appropriate to the music being heard.

    a. Lübeck, Germany: Towers to the City Wall (one-time residence of Bach)

    b. Stifts Kirche (Cathedral), Munich, Germany

    c. Night view of Salzburg, Austria (Birthplace of Mozart)

    d. Notre Dame, Paris, France (Gothic architecture)

    e. Seattle Municipal Park: Needle and exposed modern-Gothic arches

    f. Lisbon, Portugal: Inner courtyard of monastery (Moorish influence)

    g. Seattle: Courtyard of Modern Science Museum (Gothic influence in modern architecture)

    h. Ramsau, Bavaria (Germany): A small church, Byzantine dome

    i. Church in Berlin, Germany (Modern architecture)

*(numbered separately)

3. Overture to "West Side Story" by Bernstein
Comments on juvenile delinquency by an Egyptian priest (four thousand years ago) and Socrates (15 hundred years later).

"Youth is disintegrating. The youngsters of the land have a disrespect for their elders, and a contempt for authority in every form. Vandalism is rife, and crime of all kinds is rampant among our young people. The nation is in peril."

"Children today love luxury. . . They have bad manners, a contempt for authority, a disrespect for their elders, and they like to talk instead of work. They contradict their parents, chatter before company, gobble up the best at the table, and tyrannize over their teachers."

4. . . . and a comment by James Baldwin

"Furthermore, the . . . equation of success with the big time reveals an awful disrespect for human life and human achievement. This equation has placed our cities among the most dangerous in the world and has placed our youth among the most bewildered."

5. A viewing of three contrasting paintings (slides)

   a. Millet - "The Angelus" (theme - appeal to the rural: man's survival is dependent on God)

   b. Michelangelo - "God Separating the Darkness From the Light" (a reflection of intensity of feeling in an artist)

   c. Dali - "The Persistence of Memory" (an attempt at fantasy, revealing technical skill)

6. Hector Berlioz - "Symphonie Fantastique" (excerpt) (free expression through the medium of music)

7. A portrayal of the creative and destructive ability of man. What is it that motivates man to construct beauty and destroy?

   a. Berlin, Germany: Brandenburg Gate (once a gateway to a cultural center of Europe; now a symbol of disunity between East and West)

   b. Stonehenge, England: Prehistoric sacrificial edifice of the Druids (primitive architectural expression)

   c. Vienna, Austria: "Stalin Platz" (symbol of Russian occupation from 1945-1956)

   d. Salzburg, Austria: Glockenspiel and Hofbrunnen Fountain (Baroque influence)

   - e. Munich, Germany: War College (damaged during bombing in W. W. II - Hitler's staff was trained in destruction here)
   - f. Fussen, Germany: Neuschwanstein Castle (constructed by King Ludwig of Bavaria, a patron of Richard Wagner)
   - g. East Berlin, Germany: showing evidence of destruction, the "Wall", and Russian guards
   - h. Bonn, Germany: The Rathaus (a building constructed during the time of Ludwig von Beethoven, showing Rococo influence in architecture)
   - i. Coventry, England: The Cathedral of Coventry, bombed by the Nazis in 1942 (ruins are preserved in the new cathedral, constructed beside the old)

8. A comment on the political attempts of man to seek cooperation, and peace.
   - a. Peloponnesian and Delphic Leagues of Greece
   - b. Congress of Vienna
   - c. Versailles Conference and Wilson's 14 Points
   - d. The Atlantic Charter and the United Nations
   - e. Talk of summit conferences
9. Chopin's - "Fantasy Impromptu" in C Sharp Minor" (fade out-fade in) Edgar Varese - "Poeme Electronique" (to show contrast between height of romanticism in music and experimentation in music)
10. Jackson Pollock - "Composition" (slide) (design for the sake of design as compared to the preceding sounds)
11. A contrast of two paintings (slides)
    - a. Mary Cassatt - "Cup of Tea"
    - b. Van Gogh - "House at Auvers"
12. A musical and pictorial impression of "impressionism".
    - a. Renoir - "Dance at Bougival" (slide)
    - b. Debussy - "La Mer" (excerpt)
13. A black mark against humanity was the rise of Fascism.
    - a. The "Horst Wessel Song" (marching song of the Nazis)
    - b. Comments on Niezsche, Humboldt and Hitler

14. Rembrandt - "Syndics of the Cloth Guild" (slide)
"Man in the Golden Helmet" (slide)
His use of color and light made this painter outstanding.

15. Tintoretto - "The Last Supper" (slide)(an attempt at drama and a request that the viewer become part of the picture)

16. Haydn - "The Clock Symphony" (excerpt)

Prokofiev - March from "The Love for Three Oranges"

Between these two selections there is similarity of basic pulse, but differences in harmony and instrumentation.

17. Fran Hewitt - a former Springfield High School student's concern with perception in art - a representative painting (slide)

18. Comments on the 1964 Presidential Campaign

19. Quotation from the "Communist Manifesto" and comment

20. Shostakovich - Symphony #5 (excerpt)

Louis Armstrong playing - "St. Louis Blues"

A contrast of two different cultures and heritages

21. A comment on GESTALT psychology - Does a person perceiving the parts, often attempt to understand "the whole"?

22. Delacroix - "Liberty Leading the People" (slide) The artist asks us to imagine the action that cannot be included on the canvas.

23. A quotation from William Shakespeare - "What a piece of work is man! how noble in reason! how infinite in faculties! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! The beauty of the world, the paragon of animals! . . ."

24. Wagner, Richard - "The Chorus from TANNHAUSER"

Ryder - "Siegfried and the Rhine Maidens" (slide)

Legend and myth have had effect on both music and art.

25. Four varying examples of expression through painting: (slides)

Goya - "Shooting of May 3"
Feininger - "Gelmeroda"
Bellows - "Dempsey vs. Firpo"
Marsh - "The Wooden Horses" ("The Merry-Go-Round")

26. From Bert Brecht's THREE PENNY OPERA - "Mack the Knife" (auf Deutsch) The enjoyment of art form has no political or geographical boundaries.

27. Virgil Thomson - "The Plow that Broke the Plain" (excerpt) Rodgers and Hammerstein - Overture from the musical play OKLAHOMA. These are the sounds of our nation's folk heritage as stated in music by American composers.

28. The "computer era" - comments and statistics

29. Music from the court of King Henry VIII - a madrigal -
"Green Grow'th the Holly"
"Pastime with Good Company" (excerpt)

30. Excerpts from "I Wanna Hold Your Hand" as performed by:
The Beatles; the Boston Pops Orchestra

31. Conclusion - a comment------- THE HUMANITIES-----------------

What you have just seen and heard reflects much that is true about Man--about you and me, and about the fact that we are the product of what has gone on before us during the thousands of years of the history of mankind.

At one time or another each of us is struck by how little he understands about others, or even about himself. I suspect that there are few, if any of us here who have not questioned the purpose of life or the worth of man.

Man's past is not simply a sequence of historical events, but an accumulation of achievements, of successes and of failures. In it lies much that is wonderful--about what Man has hoped to do, or tried and failed to do, or actually done. We are creators, either of good or of evil. The Humanities provides a record of Mankind's achievements.

"Whence come we? What are we? Whither go we?" The past, the present, and the future of Man are the subjects of the Humanities--and of this course.

HUMANITIES - 4 January 1965 Discussion Questions

1. If the Renaissance may be considered a period of rebirth, what was it that had died and had to be reborn?

2. Assume that the civilization of Rome continued and extended, in general, many of the achievements of ancient Greece. Drawing upon Greece for your examples, describe as specifically as you can what in each of the following categories died out during the Dark and Middle Ages (and what replaced it, if anything, during those times), later to be reborn in the Renaissance. . .

    in government?

    in attitude or thought?

    in literature?

    in art?

    in music?

3. Give specific examples of revival in these areas during the Renaissance.

4. Cite some parallels between the ancient city of Athens and the Renaissance city of Florence. Some contrasts.

5. Is the period in which we are now living one of growth (as in the 5th century B. C. in Greece)?

    --or of decline (such as must have preceded the beginning of the Dark Ages)?

    --or of general ignorance (as during the Dark Ages)?

    Give a variety of clear and specific evidence to support your opinion.

6. What are some of the tell-tale characteristics suggesting the decline of a culture? Give specific examples.

****

NOTE: During this month all members of the course should bring to conclusion one or more clearly defined and thoughtfully executed projects. (Exception to this will be permitted only upon special individual consultation with that teacher most logically associated with your project.) #
At least one more project will be required of each student before the end of the year. The Marking Period ends in three weeks. As well as project work and regular class work, outside reading by each student will be re-evaluated.

#In relation to the completion of your project, plan carefully now!

HUMANITIES: Project Progress Summary

______________________________ ______________________
(Name of student) (Date)

Title of Project ______________________________

Description ______________________________

____

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____

____

Due date ______________
(approximate)

Project approved by ______________________ ______________
(Project Supervisor) (Date)

1st Review Date ______________

Progress Report ______________________________

____

____

Changes ______________________________

____

____
(Approved by Suprvsr)

2nd Review Date ______________

Progress Report ______________________________

____

____

Changes ______________________________

____

____
(Approved by Suprvsr)

Completed and submitted ______________ Grade ______________
(Date)

HUMANITIES - 3/19/65 Communications Assignment

During the next two periods, you are to write with thought, care, and attention approximately a page on the subject described below. The paper is to be as conscientiously planned, carefully developed, and accurately and correctly expressed as you can manage.

On the yellow sheets which have been distributed to you, you are to:

a. jot down notes or a rough outline

- the care with which you carry out this step will have much to do with the final results.

b. write a rough draft of what you have to say

- do not pause in this rough draft to worry about mechanics (spelling, punctuation, etc.)

c. you may use the rough draft, when complete, as a work sheet upon which to make revisions and corrections.

On the white-lined paper you are to make your final draft.

All of the papers must be handed in together at the end of the double session this morning, unless other arrangements have been made with Mr. Ragle.

We will take a 3-minute break when the bell rings ending the third period.

Note: Once started, everyone is to work quietly and individually. A limited number, with permission, may move to the tables in the Art Room.

You may use dictionaries and your punctuation rules if you wish.

* *

(Introduction: Censorship, whether by government agencies, by the courts, or by specially appointed committees, is urged by many. Criticism--some of it reasonable, some of it simply emotional--is leveled at books, magazines, television, and the movies.)

ASSIGNMENT: You are to take a position concerning whether or not censorship should be exercised in a democratic society and, if so, why and to what extent. Make your position clear, explain it, and illustrate or support it.

Art Worksheet 31 March 1965

IMPRESSIONISM

Review and Introduction

- Classicist painting
    - based on Greek and Roman tradition
    - muted color, posed figures
        - OATH OF THE HORATII, David (1748-1825)
- Romanticist painting
    - more emotion, more color
    - often on current events
        - LIBERTY LEADING THE PEOPLE, Delacroix (1798-1863)
- Sentimentalists
    - usually painted landscaping
    - MILLETT: painter of peasants (1814-1875)
        - THE GLEANERS
        - L'ANGELUS
    - COROT: painter of landscapes (1796-1875)
        - free to paint all his life
        - became well-to-do
        - V'd'AVRAY
        - THE BRIDGE AT MANTES
    - MANET: opened the door to Impressionism (1832-1883)
        - gradually moved away from black paint
        - ARGENTEUIL, BANKS OF THE SEINE
- Impressionism
    - Primarily concerned with the play of light
    - Black paint excluded
    - Paint applied in small dabs
    - Not mixed on palette; placed side by side--eye mixes them
    - MONET, CLAUDE: after years of hardship, enjoyed success (1840-1926)
        - SUNRISE-IMPRESSION
        - HAYSTACK
        - ROUEN CATHEDRAL
        - JAPANESE FOOTBRIDGE
    - PISSARRO, CAMILLE: from St. Thomas, West Indies (1830-1903) settled in Paris
        - BOULEVARD, MONTMARTRE
        - RED ROOFS

SISLEY, ALFRED: Less fortunate financially
(1839-1899)
BRIDGE AT HAMPTON COURT
FLOOD AT PORT MARLEY
RIVER AT ST. MAMMES

RENOIR: Believed Impressionism quite limited
(1841-1919)
Brilliant use of color
Specialized in children, women, and flowers
ALGERIAN GIRL
MIXED FLOWERS
PICKING FLOWERS
L'ESTAQUE

DEGAS, EDGAR: Specialized in ballet dancers
(1834-1917)
Did not care for Impressionists or their paintings
DANSEUSE
DANSEUSES ROSES

HUMANITIES - 27 April 1965 Discussion Leader's Worksheet

One Day in the Life of Ivan Denisovich
(Suggested Procedure)

1. Ask for a student to read in Chapter I (Crest Edition) through the end of the first paragraph on page 22: ". . . who play stool-pigeon."

2. Read yourself pages ix and x of the Translator's Introduction.

3. Initiate discussion of the implications (or the significance) of key comments from pages ix and x.

   i.e. ". . . the ruthless and cruel regime in the slave-labor concentration camps for political prisoners..."

   (re: the author)--"He had collected the material for his novel the hard way--unfortunately, the only way!"

   "When the novel was completed four years ago, he submitted it for publication--an act of considerable courage. . ."

4. Elicit from the students a character sketch of Ivan Denisovich Shukhov, based on their recollection from their reading.

5. When the group has characterized Ivan as completely as they can, read and compare with their portrayal the two paragraphs of description beginning just above the middle of the page on xi.

6. "Ivan Denisovich comes out as a real individual. . . Is he not also perhaps even more than this? Is not this allegory broader than a mere tale of contemporary Russia?"

   Discuss the meaning and the possible implications of this quotation from pages xi and xii. (This may involve getting the students to recall "allegory" as it was applied to Chaucer's Nun's Priest's Tale and to Animal Farm.)

7. "In one sense it is superfluous to discuss One Day in the Life of Ivan Denisovich. Such is its raw power. . . that it fully speaks for itself. . ." (from the second paragraph of page xii)

   The students should be able to find support for this statement.

* *

(Other sections of this introduction lend themselves to discussion, in relation to the text of the novel, for use on Wednesday--during the first session.

It is my plan, however, to spend much of the time on Wednesday reading with the group--and having the students read--selected sections of the novel relevant to politics, religion, man's inhumanity to man, and especially Ivan's resilient spirit and his ability to come to terms with the circumstances in which he lives.

During the second session on Wednesday, in the full group, the purpose is to relate this book to the Russian society out of which it has come--and to other works studied this year: Anthem, Animal Farm, "Raisin in the Sun", and the spirit of the stricken Oedipus.)

____
(Name)

HUMANITIES - Questionnaire: Contemporary Fiction 5 May 1965

1. Of all the books which you have ever read, which, in your opinion, comes closest to expressing the nature of the world in which we live?

   If you have named a book read for this course, try to name another, as well, which you have read independently.

   State a reason for your choice of the book(s) named above:

2. Of the following books, check any that you have read. (Double-check any which you would especially recommend.)

   a. Huckleberry Finn and/or Tom Sawyer - Mark Twain

   b. Up From Slavery - Booker T. Washington

   c. John Brown's Body - Stephen Vincent Benet

   d. Anne Frank: The Diary of a Young Girl

   e. The Silent Spring - Rachel Carson

   f. Black Like Me

   g. Why We Can't Wait - Martin Luther King, Jr.

   h. "The Crucible" - Arthur Miller

   i. "J. B." - Archibald MacLeish

   j. All the King's Men - Robert Penn Warren

   k. Catcher In the Rye - J. D. Salinger

   l. The Fountainhead and/or Atlas Shrugged @ Ayn Rand

   m. Nobody Knows My Name - James Baldwin

   n. Lord of the Flies - William Golding

   o. 1984 - George Orwell

   p. On the Beach - Neville Shute

   q. Failsafe - Burdick and Wheeler

   r. For Whom the Bell Tolls - Hemingway

   s. The Old Man and the Sea - Hemingway

t. To Kill a Mockingbird - Harper Lee

u. Hiroshima - John Hersey

3. If you have read books by any of the authors listed in question #2 (but not the specific titles listed), write below the titles of the books which you have read:

4. Would you be willing to share in reviewing for the class, in about 2 weeks, (and perhaps reading a short selection from) one of the books which you have checked? (Yes) (No)

5. Would you be willing to undertake a share in reviewing a book which you have not yet read? (Yes) (No)

6. Would you be willing to take part in an oral reading (for the class) of part of a play? (Yes) (No)

HUMANITIES - Discussion Questions 10 May 1965

1. What are the characteristics of a "free society"?
2. What are the signs which suggest that a society is not free?
3. Is freedom restricted in the United States, and to what extent?
4. What do you see as among the chief dangers or threats to the stability of a democratic society?
5. If you were going to bend a presumably democratic people to your will (as Hitler did the Germans), how would you begin? (This assumes the necessity of your being partially dependent upon the good will of the people, at least at the beginning.)
6. What is the nature of propaganda? Are we in this country ever subjected to it? To what extent, and in what form?
7. What forces determine what you wear, what you eat, what you drive?
8. Are we in this country left free to conduct our lives in whatever way we see fit?